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SOLAR DEITIES IN GUJARAT

Art, Architecture and Contemporary Traditions

Atul Tripathi

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Dedicated

to

My Father

(Late)Professor Lakshmi Kant Tripathi

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Preface

The Sun or *Sūrya*, a natural object in the sky removing darkness of the universe by spreading light, has attracted the attention of every living being all over the world from the dawn of human existence. The primitive men witnessed the miraculous power of the Sun as the chief source of light, warmth, fertility, and its role in supporting life on earth; as a result we find many societies throughout history who have paid homage to the Sun by giving it prominent roles in their religions and mythologies. From the beginning of the Neolithic period, it has attained the prime position among the deities of nature and later on it also acted as their clock. They exhibited their emotions through various drawing and design to symbolize the Sun who acted as their god and they worshipped it. It is evidently known that till today, every age and every race accepted the Sun as the soul of the universe. Many of the great cities of the ancient world were known as "The City of the Sun." In India also, names of the many settlements including that of Surat, the commercial capital of Gujarat, is believed to have originated from *Sūrya* i.e. Sun god.

Sun worshipping existed in India from early times down to the present day. It is interesting to note that while the primitive men drew the shape of Sun by means of lines and diagrams to appease the Sun, the proto-historic men because of their superior understanding and intelligence expressed their appreciation towards the Sun through various figures of objects symbolizing the Sun. We find continuity in the Sun worship in one form or the other, all over the world. Even today, in India a religious Hindu is supposed to recite the "*Gāyatrī mantra*" (prayer) every morning in praise of the Sun god and offer water to it. Several Indian communities including royal dynasties believe themselves as the descendents of the Sun god *Sūrya*. A number of ancient temples and *kuṇḍas* dedicated to the Sun god had been built in India from time to time, among these the Sun temple at Mōḍhērā and Kōṇārka are well-known for their artistic features and their alignment with the solar phenomena.

Gujarat is notable for its rich *Saura* traditions and art heritage. In the Saurāṣṭra region there are many folklore and mythological stories associated with the deity and his family members, originated at different times in history which are still alive. The worship of the Sun and his consort *Rānjñi*, locally known as *Rannā Dēvī* or *Ravi Rāndala Mātā* is still met within the folk life of the people. The deity is considered as the daughter of the great architect *Viśvakarmā* and hence, the artisans and craftsman of the region consider themselves as the descendents of *Viśvakarmā* and recognize her as their *phoi*(aunt).

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The winter solstice *'Uttarāyaṇa'*, when the Sun starts its northward journey in the sky, is considered as a very auspicious celestial event in Gujarat. It is celebrated in a more full-fledged way by organizing 'International Kite Festival' every year at Ahmedabad in which tourists from all over the world come to celebrate the event.

The earliest evidence of the Sun worship on the part of the people of Gujarat is provided by the symbols and designs marked on the seals and potteries from the Harappan sites of the region such as Dēśalapura, Dhōḷāvīrā, Lothal, Prabhāsa, Rangpur, Rojaḍī, and Surkotda. In the Vedic period (circa 1500 BCE) the Sun was worshipped under various names, of which the foremost were *Sūrya* and *Savitra* or *Savitā*. The other Sun deities were *Mitra, Puṣan,* and *Viṣṇu*. He was considered as the preserver and the soul of all things, both stationary and moving. His worship continued in the Later Vedic Period. In the Post-Vedic Period Sun worship seems to have increased. The two epics contain several references to *Sūrya* and his various aspects. The *Mahābhārata* mentions him as *'Dēvēśvara'*, i.e. 'Lord of the Gods', and *Mayūrabhaṭṭa,* composed the *'Sūryaśatka'* in his eulogy. These facts suggest the existence of a (*Saura*) school of the Sun-worshippers in ancient India.

The earlier representations of *Sūrya,* the visible celestial luminary, are in the form of symbols, such as a golden round plate, etc. as evidenced on the punch-marked and cast coins. Coins such as of *Sūryamitra* and *Bhānumitra* (1st century BCE) show on the reverse, representations of *Sūrya* or *Bhānu* by a round disc placed on a pedestal. Slightly later, the Sun and the Moon god in human form are found represented on the coins of Plato, Apollodotus II, Philoxenus, and Telephus. It is believed that the representation of Apollo on the coins of Apollodotus influenced the Indian figural representation of the Sun god on these coins which served as prototypes for their figures on the Kuṣāṇa coins. While the figure on the coins of Plato is similar to the Bodh-Gayā representation, the other figures show East Iranian influence and are represented in *Udīcyavēśa.* At this time, the Sun-cult of Northern India had been modified from an East Iranian sub-cult of ancient times. In South India, a different non-Iranian tradition was followed; and the cult was not so popular. As a result very few solar temples were built.

From post-Gupta times the development of the Sun cult and the representation of the Sun-god in human form prompted construction of Sun temples with the image of the Sun-god installed in the sanctum as the main deity. An elaborate code of rules and rituals regarding the establishment of the temple and the installation of the main image are found in the relevant texts wherein the *Maga Brahmins* of Iranian origin were given the most important role as the priests.

The construction of Sun temple is believed to have been started from the second century CE as the Sun temple at Mūlsthānapura (Multān) in Sindh, traditionally believed to be founded by *Sāmba* and therefore the most sacred among the Solar temples, is supposed to belong to second century CE. Except the Gōp temple, the Solar affiliation of which is not beyond doubt, the surviving Solar temples date from the seventh-eighth century CE to the 13th century CE and are spread from Kashmir

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to Orissa and Gujarat. However, as with all other temples, the solar temples were also affected by the invasions except in very few cases where they were not noticed due to their situation at secluded and out of way places. These Sun-temples like others provide sufficient material for the study of iconography, art, architecture, religion and culture. But no serious attempt appears to have been made to make a firsthand study of these temples except Mōḍhērā, for which a number of serious studies have appeared. The present study is an attempt to look into this in addition to other art objects related with the sect. Gujarat is equally rich in living cultural traditions. Taking note of this, the study also highlights the living *Saura* traditions prevalent in Gujarat having its *paurāṇic* base.

The findings of the present study are likely to be highly fruitful for a number of reasons. **First**, the Solar sect had certain foreign elements, including the priesthood, and therefore such a study covers insights in the history and role of these elements. **Secondly**, the *Saura* sect never appears to have been a major or predominant sect; therefore, the present study provides evidence regarding the mutual understanding and adjustments between the various Indian religious sects. As the *Saura* sect never had as strong following as the *Śaiva* and the *Vaiṣṇava* sects, the data available related with solar traditions is likely to be very illuminating. **Thirdly,** worship of the Sun goddess locally known as *Rannā Dēvī* or *Ravi Rāndala Mātā* is still met within the folk life of the people and any religious function or ceremony is incomplete without her worship. During her worship performance one can see intangible cultural heritages of the Saurāṣṭra region. The present study documents all the living *Saura* traditions, particularly social customs, beliefs and rituals related with her worship. It also documents the traditions and customs involved in the *Uttarāyaṇa* festival.

As stated, the archaeological evidences related to the Sun worship are found almost in all places and for a comprehensive first-hand study their number is not small. Therefore, for practical reasons, the area has to be delimited by a dividing line drawing it either horizontally or vertically and select all the evidences including that of contemporary traditions related with the sect. After due consideration, the decision was reached to draw the dividing line vertically and the Gujarat state was selected for the study. The decision has been prompted by the following considerations. **First**, the region lies closer to the area where the artistic activity of the *Saura* sect had first started. **Secondly,** the region is still in possession of a sufficient number of temples roughly ranging from the late sixth to the 13th century CE, presenting almost a continuous artistic, iconographic and architectural development for seven centuries. **Thirdly**, in the region Jainism existed side by side with the Brahmanical sects, providing evidence of interaction between them. **Fourthly**, in the ancient and early medieval period, the region enjoyed the rule of major dynasties of which a number of rulers were favorably inclined towards the *Saura* sect. **Fifthly**, the region is also not deficient in ancient inscriptions and like some other regions has scientific modern works on its history and culture. **Sixthly,** the region is known for its living *Saura* traditions, of which one or two are part of event tourism.

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Many books and monographs have been written on the art, architecture of Gujarat but as far as I am aware, this is the first attempt to bring altogether all the archaeological evidences related with Sun worship and the living *Saura* traditions of Gujarat showing its root from the ancient period. The present study embodies the result of my own research and observation over a period of more than eleven years when I was teaching at Gujarat Vidyapeeth, Ahmedabad.

The present work consists of eight chapters. The first chapter is the introductory part of the work in which the development of Sun worship in India with particular reference to Gujarat has been dealt with. The second chapter of the book gives the historical and cultural background of the region. The third deals with the geography and the religious importance of the sites. The fourth chapter is the most important one, in the sense that it forms the nucleus of this work by providing the archaeological evidence of the sect from a historical perspective. It gives the detailed description of the Sun temples on various sites. The ground plan, elevation and photographs of most of these temples are also exhibited later as illustrations. The fifth chapter, 'Sculptures and Iconography' provides important archaeological information in which all the sculptures including the detached ones have been taken into account for study and proper explanation. In the sixth chapter, a comparative study of the classified temples is made; consulting relevant materials from other temples near the surrounding region and on the basis of it, the chronology of the temples is drawn. In the seventh chapter 'Contemporary Traditions' the existing beliefs and customs concerned with *saura* traditions have been taken into account and in this various rituals related with the worship of *Rāndala Mātā* or *Rannā Dēvī* have been discussed in a proper manner. The popularity of the *Uttarāyaṇa* festival is also exposed in dealing with the discussion of the present chapter. In the eighth and the last chapter, all the descriptions have been evaluated to draw out the suitable conclusions.

In achieving the completion of the present work I feel extremely happy. But the present work would not have been completed without the kind and spontaneous guidance, inspiration, encouragement, help and generous support of numerous individuals and organizations which I received from all around. And this is my pious duty to acknowledge them. First, a dedication to my late father Prof. L.K. Tripathi (Former Rector, Banaras Hindu University) who is no longer with us but it was he who inspired and guided me by giving his scholarly advices during his lifetime. Prof. M.A. Dhaky (Director Emeritus, American Institute of Indian Studies, Gurgaon) always helped me with his extensive and critical knowledge of the subject with an affection that was highly encouraging. My Ph. D. Supervisor Prof. V.C. Srivastava (Former Director, IIAS, Shimla) also showed keen interest and offered his comments during my visit to Shimla as an Associate of IIAS. I express my great admiration and gratitude to both of them.

In the course of writing the present work, I have consulted survey reports, memoirs and several books and articles, written by many scholars on history, art, religion and architecture. In that I gratefully acknowledge the help given to me by the following institutions and their libraries for providing me the assistance in

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completing my work – American Institute of Indian Studies, Gurgaon; Bharat Kala Bhavan, Banaras Hindu University, Varanasi; Central Archaeological Library, National Museum, New Delhi; B.J. Institute of Learning & Research, Gujarat Vidyapeeth, L.D. Institute of Indology, Ahmedabad and Mahavira Jain Aradhana Kendra, Koba, Gandhinagar. Most of the photographs in the present book were provided by the American Institute of Indian Studies. (AIIS). I am also thankful to numerous scholars and archaeologists for reproducing plan/drawings/photographs from their publications.

For the first hand study, I visited the temples and museums, many of them three to four times to make a thorough study and take exhaustive notes. I also had interactions with the priests, devotees, local people and shopkeepers in the premises of *Ravi Rāndala Mātā* temples at *Daḷavā-s* in Saurāṣṭra. In spite of all endeavour, there has been some inconsistency in the spelling of place names/persons for which I crave the indulgence of my reader.

I further acknowledge the help extended to me by Prof. S.N. Pandey (Former Dean, Faculty of Arts, B.H.U.). I am also indebted to staff members of Gujarat Vidyapeeth library especially Smt. Niranjanabehn J. Bhatt and Smt. Bhartibehn H. Desai who have been helpful to me in tracing the required references. I earnestly express my thanks to Santanu Niyogi, my students Sri Ajay Singh Kushwaha and Ajeesh Raj who helped in the completion of the present work.

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I would also like to thank my son Akshay and daughter Apoorva for understanding and encouraging me for this work. Affectionate appreciations are also due to my wife Dr. Bhavna Tripathi whose support, advice and encouragement brought this massive work to fruition and without whose presence this work wouldn't be possible. I am also grateful to my mother Smt. Shanti Tripathi, who assisted me at every stage in this work, and without whose advice and encouragement it might never have reached fruition.

Last but not the least, I thank to all my well wishers from whom I have received help or assistance of some kind or the other in connection with this work. For want of space I have not been able to acknowledge the same individually, for which I sincerely apologies to them.

Varanasi

(ATUL TRIPATHI)

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Baroda Museum and Picture Gallery, Vadodara
Images from Roḍā
Jūnāgaḍh Museum
Bhavnagar Museum, Sakkarbag, Jūnāgaḍh
Gandhi Memorial Museum, Bhavnagar
Watson Museum, Rajkot
The Museum of Antiquities, Lakhota, Jamnagar
Prabhās Pātaṇ Museum, Prabhās Pāṭaṇ, Somnāth
Sūrya in the Department of History, Saurastra University
Sooraj Deval Temple, Thān
Sun Temple, Śāmḷājī
Kachchh Museum, Bhuj
Chhatrapati Shivaji Mahārāja Vāstu Sangrahālaya (Formerly Prince of Wales Museum) of western India, Mumbai
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Abbreviations

AANG	Architectural Antiquities of Northern Gujarat
AAR	Annals and Antiquities of Rajasthan
ABORI	Annals of Bhandarkar Oriental Research Institute, Poona
AG	The Archaeology of Gujarat
AIK	The Age of Imperial Kanauj
AKK	Antiquities of Kaccha and Kathiawada
AMB	Aṃśumadbhedāgama
APPR	Aparājitapṛccha
ARAB	Annual Report of Archaeological Department, Baroda State
ASI, AR	Archaeological Survey of India, Annual Report
ASIWC	Archaeological Survey of India Western Circle
ASR	Archaeological Survey Report
ASWIK	Archaeological Survey of Western India in the Province of Kaccha
ATCGK	Ancient Towns and Cities in Gujarat and Kathiawad
BG	Bombay Gazetteer
BMB	Baroda Museum Bulletin
C	Circa
CCSTG	A Comprehensive and Comparative Study of Solar Temples of Gujarat
CG	Chaulukyas of Gujarat
CHG	Chronology of Gujarat
CII	Corpus Inscriptionum Indicarum
CSTG	The Chronology of Solanki Temples of Gujarat
CTG	The Ceiling in the Temples of Gujarat
DHI	Development of Hindu Iconography
EHA	Encyclopaedia of Hindu Architecture
EHI	Elements of Hindu Iconography by T.A.G. Rao

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EI	Epigraphica Indica
EITA	Encyclopaedia of Indian Temple Architecture
EW	East and West
HCIP	The History and Culture of the Indian People.
HIG	Historical Inscriptions of Gujarat
IA	Indian Antiquary
IAR	Indian Archaeology – A Review
ICJ	The Indian Concrete Journal
IHC	Proceedings of the Indian History Congress
IHQ	Indian Historical Quarterly
IKK	Indo-koko-kenkyu
JASB	Journal of the Asiatic Society of Bombay
JIH	Journal of Indian History
JISOA	Journal of Indian Society of Oriental Art
JMPIP	Journal of the Madhya Pradesh Itihasa Parishad
JOI	Journal of Oriental Institute
MASI	Memoirs of Archaeological Survey of India
RTT	The Rashtrakutas and Their Times
SAFIS	Some Archaeological Finds in the Idar State
SISGR	Some Surya Images from Saurastra, Gujarat and Rajasthan.
Sm. Su	Samarāñgana Sūtradhara
SMTK	Somanath and Other Medieval Temples of Kathiawad
SSR	Sculptures from Shamlaji and Roda
STG	The Structural Temples of Gujarat
VDP	Viṣṇudharmottara Purāṇa

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Plate-44 – Sun temple at Mōḍhērā, overview of the exterior from SE, circa 1027 CE

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Plate-65 – A large number of domestic as well as foreign kite enthusiasts flying their kites at a venue during the International Kite Festival at Ahmedabad.

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1

Development of Sun -Worship in India

Introduction

Sun-worship is as ancient as mankind. In ancient civilizations, Sun has been deified as a god and worshipped under many names such as Ré[1] or Aton[2], Helios[3] or Apollo[4], Mithras[5], Baldur (Balder) or Shamash.[6] The vivifying, all pervading power of the Sun, its immense size, all embracing luster, without which no life could be generated or sustained, its rhythmic rising and setting causing the alternation of the day and night, the regular shifting of the Sun rise from north to south and from the south to the north of the horizon, connected it with mankind forever as the immediate creator and ordainer of existence. Distant yet near, close and intimate, it pulsated in the blood, warmed and expanded the heart, illumined the mind and raised the soul towards a vision transcending all human limitations. The Sun had created time and had given order and rhythm to earthly existence: thus the Sun was the ruler of the universe.

The primogenital proof of the close connection between Sun-worship and fertility, Sun and kingship are furnished by the ancient hieratic city of Heliopolis[7] in Upper Egypt, which flourished from the fifth dynasty onwards (circa 2580 BCE). Here the belief arose that the royal line was descended from the Sun-god Re or Ra, that the living Pharaoh was identical with Horus, the late-born son of Osiris. The association of Ra with Osiris, the god of vegetation, and of Osiris with the king, made Pharaoh the regent of the Sun, as is implied in a text from the Pyramids which refers to the god-king who when he rises brings all lands into leaf, who bestows health on them by his care. Every eye is startled when it perceives him like Ra, rising on the horizon. Love for him glows in all flesh and he gives life to the flesh.[8]

It is difficult to assume when the Sun-worship originated in India.Witnessing daily the leading role of the Sun in Nature as the creator of day and night and producer of plants, vegetation and food, early men must have realised his utility perhaps even earlier than the Neolithic age, when he learnt to produce his own food, lived at a fixed place and began to domesticate animals. He made the Sun as the centre of his gratitude, regard and worship. He engraved the figures of the Sun on rocks and walls in his cave-dwellings, or painted it on pottery,[9] though such representations were at times only symbolic and sometimes rather crude.

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I
EARLY HISTORY OF SUN-WORSHIP IN INDIA

I-A : Literary Evidences

Vedic and Later-Vedic Period

With the Vedic period, we come to have literary records of Sun-worship. In the Early Vedic Age, the Sun and its various aspects were invoked and worshipped. Many epithets and functions are attributed to him and he is worshipped under various names. In the *Ṛgveda*, he is described as the soul of all movable and immovable things. He is worshipped for the removal of jaundice as well as for the improvement of eyesight.[10] In the Vedic hymns, he is described as son-in-law of *Tvaṣṭar*, later identified as *Viśvakarmā,;* while his wives are *Saryana, Chāyā, Sandhyā, Ranjanā, Tvaṣṭrī, Prabhā, Dayā, Nikṣubhā, Uṣā, Pratyūṣā,* and *Pṛthvī. Śani, Savarṇī Manu, Yama, Revanta* and *Aśvinīkumāras* are his sons whereas *Tāptī* and *Yamunā* are his two daughters. He had eleven brothers as the great mother *Aditi* had twelve sons, who were known as *Ādityas.* The twelve *Ādityas* (*Dvādaśāditya*) related to twelve months are: *Sūrya, Savitra, Puṣan, Viṣṇu, Mitra, Varuṇa, Bhaga, Āryaman, Amsa, Indra, Mārtaṇḍa,* and *Vivasvat. Sūrya* is also prayed as *Mārtaṇḍa* (born from dead egg) and *Hiraṇyagarbha* (born from a golden embryo) (**Plate -26**), which reveals the cosmic theory of origin of human life[11].

In the *Atharvavēda, Sūrya* looses that intimacy with nature and becomes primarily a great force of magic and medicine. The healing aspect of his personality can be seen in more developed and in fuller terms in the text where he is prayed for the cure of yellowness of eyes, skin, teeth, and nails as well as for a cure of the cough and pains of different kinds including that of heart and for the protection of eyes. In the text (Book XIII, Hymn 4), he is identified with still other gods, such as *Vāyu, Rudra, Mahādeva, Aryaman, Varuṇa, Agni.* [12]

In the *Upaniṣada* the cosmic vision as seen in the Vedas is deepened into philosophical speculations on the structure of the universe and the ultimate destiny of human existence. The cosmic vision of the celestial luminary as the creator, sustainer, nourisher and ordainer of the universe had more and more given place to an introspective conception, where the Sun came to be almost exclusively conceived as the light of the inner self. The spiritual conception expressed in the *Maitrī, Praśna* and *Bṛhadāryaṇaka Upaniṣad* symbolizes the Sun God as the highest spiritual attainment for those who are on the path to final liberations. In the Tāntrik texts, which are of later date, this vision was further developed and deepened into *yogic sādhanās.*[13]

Epic Age and later Purāṇic Traditions

The post-Vedic period was characterized by the growth of sects and sectarian ideologies because of the resurgence of non-Aryan indigenous traditions and growth of the *bhakti* movement.The religious life of the Epics, therefore, came to be dominated by sectarianism. In keeping with the changed ambiance, the Sun cult also underwent

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conspicuous changes in its concept of divinity and its rituals. During the Epic age, Vedic tradition of the Sun-worship continued by symbolic representations, offering flowers, *havana*, water and salutation, *aśvamedha yajña* and recitation of *Gāyatrī* hymns. *Rāmāyaṇa* presents before us an account of a solar race in India. *Bāli* and *Sugrīva* were considered as sons of *Sūrya*. The *sundara kāṇḍa* of *Rāmāyaṇa* explains that *Hanumāna* paid homage to the Sun-God before departing for Laṅkā.[14] The *yuddha kāṇḍa* of *Rāmāyaṇa* gives us one whole canto in praise of the Sun-God.[15] The *Mahābhārata* mentions Him as '*Deveśvara*' i.e. 'Lord of the Gods'. A hymn of *Mahābhārata* contains hundred and eight names of the Sun-God which were communicated by *Brahmā* to *Śakra*, *Śakra* to *Nārada*, *Nārada* to *Dhaumya* and *Dhaumya* to *Yudhiṣṭhira*.[16]

Proceeding from the transcendent cosmic vision of the Vedas and the subtleties of philosophical and doctrinal speculations in the *Upaniṣada* and *Brāhmaṇas*, the conception of the Sun god takes a more tangible form in the *Purāṇas*. Here, the Sun becomes a personified divinity, a divine being with human features, with a history, an ancestry, a family, wives and a progeny, and as such he plays a prominent part in all myths and legends of creation. The *Purāṇic* tradition of Sun-worship witnessed another phase of development because some foreign traditions of Sun-worship also appeared from 1st century BCE with the coming of Śakas, Kuṣāṇas, and Indo-Greeks. It was a challenging phase for the orthodox Sun-worshippers. In this period, Vedic and Epic mythology of natural and human aspects of the Sun-God were more elaborated and popularized. The symbolic representation of Sun-worship also continued. In the *Viṣṇu*, *Liṅga*, *Vāyu* and *Matsya Purāṇas*, the attributes of the Sun-god are given astronomical and symbolic significance. The gigantic chariot on which the god is mounted, an attribute already mentioned in the Vedas, is here described and analysed in all its features and measurements. The single wheel represents the motion or path of the Sun across the sky, the various parts of the chariot are composed of different measures of time, from seconds to aeons. The length of the pole, being twice its middle part, controls the elliptical path of the Sun, and the chariot of the Sun-god, being connected by aerial cords to *Dhruva*, the pole star revolves around the earth like a potter's wheel. The two axles represent *Uttarāyaṇa* and *Dakṣiṇāyana*, the northern and the southern path of the Sun; the three naves are the three periods of the day or of the year; the five spokes are the five cyclic years; the six peripheries are the six seasons; the length and breadth of the seat, all refer to the divisions of time.

Later *Purāṇas* give us accounts of the development of Sun-worship in early-medieval period.They speak of Sun-worship by carving images and erecting shrines. According to the *Sāmba Purāṇic* tradition, *Sāmba*, the beautiful son of Lord *Kṛṣṇa*, recovered from leprosy by doing the penance in the name of Sun-God at several places like Mulsthanpur (Multan, Pakistan), Muṇḍīra (Mōḍherā?), Kālapriya (Kālapī, Western U.P.), Kōṇārk (Odisha) and Śivapur in Saurāṣṭra.[17] When Sun was pleased and his leprosy was cured, he erected Sun-shrines at these places and employed *Magas* or *Śakadvīpī Brāhmaṇas* to offer regular worship in these shrines. Besides the tradition of Sun-worship in temples, *Purāṇas* present various kinds of solar vows and festivals.

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Another feature of *Purāṇic* tradition is an impact of *tāntrism* on Sun-worship. The *Agni* and *Garuḍa Purāṇa* identify the Sun-god with *Śiva* and prescribe some *tāntrik* diagrams mentioning methods of worship with some *mantras.*[18]

A few references to Sun-worship are also found in the Buddhist literature such as *Anguttara Nikāya, Dīgha Nikāya, Saṁyukta Nikāya,* and *Suriya Sutta. Jātakas* also mention some references about the Sun-worship.

I-B : Archaeological Evidences

Earliest Anthropomorphic Representation

Only after the *Purāṇic* period we have concrete references regarding the Sun temples in literature but the structural remains are not available. However, the actual representations of the Sun god before the real cult icons of *Sūrya* appear, we have a few of His anthropomorphic representations on the potteries and terracottas of the Maurya-Śuṅga period discovered from Pāṭaliputra.[19] They are the earliest human representations of Sun-image in India.The images reveal the deity standing with *Aruṇa* on a four-horsed chariot. These types of representation have also been observed on some Indo-Greek and Kuṣāṇa coins. They may be regarded as the precursors of the Sun-images of the first period (200 BCE - 100 BCE). Four representative images discovered from Bodh Gayā (Ist. century BCE), Bhājā (2nd century BCE), Lālā Bhagat (2nd century CE) and Anant Gumphā (1st century CE), throw sufficient light on the early iconographic tradition of the *Saura*-cult in India.

The Sun temple at Multān (Mulsthān) was built in the Śaka-Kuṣāṇa period (2nd century BCE to 2nd century CE). This historic temple was visited by Xuanzang, Al Beruni, Al Edrisi and Abu Ishak. Their accounts reveal that the Sun-icon was in an anthropomorphic form.[20]

Indegineous/Foreign influence

Attempts have been made by scholars to investigate whether Sun-images of the early period were purely indigenous or were the products of the influence of foreign traditions. Alexander Cunningham believes that though the four-horse motif and the general execution resemble Hellios (the Greek Sun-God) but features of divinity along with attendants and chariot are of Indian tradition. Cunningham further explains that the absence of Central Asian or Iranian features like high boots, Iranian coats and high cap for the head bear testimony that Sun images in India received foreign influence through the Hellenistic tradition.[21] The other view by J.N.Banerjea is that the four horse motif is Indian in character because in the Vedas, the Sun-God appears riding on a chariot drawn by one, three, four and seven horses. Banerjea finds the resemblance between Bodh-Gayā *Sūrya* and Hellios as superficial.[22]

Magian or Iranian form of Sun-worship was introduced in India in the period between 2nd century CE and 6th century CE. Many Sun-images of the Gandhara and Mathura regions of Kuṣāṇa and post-Kuṣāṇa periods reveal this fact.There are

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blendings of the Hellenistic Indian and Iranian traditions in Sun-images with the coming of Indo-Greeks and Kuṣāṇas in India. Amongst the earliest examples of Sun icon of North Indian style, mention can be made of one preserved in Mathura Museum illustrated here **[Plate-54]** The wings in the image remind us of *Sūrya* as given in the *Ṛgveda* (1.35.7) where he is compared to a bird.This is one of the rare peculiarities found in the Sun icons. The figure is of the 1st-2nd century CE and depicts foreign as well as indigenous elements. Another icon, which is almost of the same period, is also displayed in the Mathura Museum. In this, the god is shown holding a dagger and wearing boots, long coat and trousers, but without wings **[Plate -53]**.[23]

Temple Construction

The classical form of temple construction was achieved in the Gupta and Post-Gupta period. From Post-Gupta times the development of the *Saura*-cult and the representation of the Sun-god in human form prompted construction of Sun temples with the image of the Sun-god installed in the sanctum as the main deity. An elaborate code of rules and rituals regarding the establishment of the temple and installation of the main image is found in the relevant texts wherein the *Maga Brāhmins* are given the most important role as the priests.[24]

The Sun-worship through temples was one of the aspects of Brahmanical religion during the auspicious days of the Guptas. After their downfall, many other dynasties, notably, the later Guptas, Maukharīs, the Vardhamāna rulers of Thaneśvar[25] and Kannauj, Kārkōṭa of Kashmir and the Senas and Pālas of Bengal patronised Sun worship. Besides them, the Gurjara-Pratīhāras, the Chauhān rulers, the Maitrakas of Valabhī in north and west of India, the Rāṣṭrakūṭas and the Cālukyas in the Deccan, and the Pāndya rulers in the south, extended their support to Sun worship. Backed by them and many influential guilds, the Sun-cult met with wonderful success and the whole region of India got studded with beautiful Sun-icons and temples.[26]

The period between the Gupta age and 13th century CE can reasonably be described as the classical age of Sun-worship in India. Many related Solar Gods were also worshipped in this period. Images of *Dvādaśāditya, Navagrahas,* the consorts of Sun-god, His sons and attendants were carved and established in the shrines. Another development of this perid was the creation of syncretic images, in which the Sun-god was given the supreme position. Many *pañcāyatana* temples, in which the main sanctum was dedicated to the Sun-God, were also erected. The things related to Sun-worship began to change in the medieval period because the *smārta* type of worship became more popular than the *ekāntika* type of worship, of which syncretic icons and *pañcāyatana* temples were the product. The *smārta* attitude was regarded as a better way to meet the challenge of Islam. In this period, while some eminent Sun-temples were destroyed by the fanatic Muslims, others were converted into fanes of other Gods and deities.[27] During this period the worship of *Viṣnu, Śiva* and *Śakti* also became more popular and the Sun-cult seems to be declined, but Sun-worship never died completely. Sun images were also carved and established in the temples in subsequent periods, though their number was much smaller.

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Though the Muslim rulers had a hostile attitude towards Sun shrines like other Hindu – temples in general, but Akbar was an exception in this regard. He himself was a devout follower of the Sun-god (**Plate-25**). During his reign, he popularized Sun-worship among the members of the Muslim community. He appealed to his subjects to invoke the adore Sun god daily on four different occasions, i.e. the morning, the noon, the evening and at mid night. Besides, his majesty had thousand and one Sanskrit names for the Sun-god. He used to offer worship to the Sun-god by reciting those names daily.[28]

The present form of Sun worship is the result of survivals of traits and complexes of Sun-worship which have become integrated in course of historical development in India. The Sun worship in its present form reveals the mingling of non-*Vedic*, *Vedic*, Epic, *Purāṇic*, Neo-Hindu traditions and other socio-cultural rituals that got acceptance among the people of India in different phases of Indian history.

II
GUJARAT AS A CENTRE OF THE SUN-WORSHIP

II-A : Sun-worship in Gujarat

In ancient times, Gujarat was basically divided into three parts – the Saurāṣṭra peninsula, the area between Tāpi and Māhi rivers known as Lāṭa and the northern part, stretching from Kairā to Pālanpur or Vaḍnagar in north and Dvārkā in the west known as Ānarta. Of the above three divisions, Saurāṣṭra and Lāṭa were the flourishing centres of the *Saura*-cult.

Proto-Historic Period

The history of Gujarat begins with the Paleolithic man, who first appeared in the region in the mid-Pleistocene epoch.[29] Paleolithic Phase in Gujarat is followed by the Chalcolithic phase, which indicates the arrival of the Harrapans in the region in the third millennium BCE.[30] The evidence of the Sun worship on the part of the people of the Harrapans in Gujarat is provided by the symbols and designs marked on the seals and potteries which have come to light from the proto-historic sites such as Dēśalapur, Dhōḷāvīrā, Lothal, Prabhāsa, Raṅgpur, Rōjḍī and Surkotdā. From Lothal four figures of the Sun-symbols, i.e. roughly drawn circle with radiating rays from its circumference, have been found painted on a panel on a red ware (**Plate-3**). The series of such circular shapes forms a pattern on painted red-ware, adding a distinct dimension to the otherwise angular geometrical design. A figure of four-spoke wheel is also painted on a coarse red ware found from the Late Harappan Phase of Lothal. Similarly a figure of *svastika*, also occurs on a seal discovered from here.[31] From Rangpur also, figures of *svastika*, Sun-symbols and wheels painted on potsherds, denoting the prevalence of Sun-Worship, have been found.[32]

Surkotdā excavation also revealed 'Sun' motifs painted on vessels and storage jars from mid and late levels of Period IA. They are with a central dot in the circular

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and squarish spaces[33]. The circle is not drawn in just its outline rather it also appears as a big black dot. The 'Black Sun' also radiates energy and rays.The imperfect dots with uneven rough lines as rays reveal that they were drawn freehand, and the emphasis was clearly not on the geometrical correctness, but on the symbolic significance. The figure of 'Sun' appears on some painted potsherds along with peacock, trees, leaves, deer, etc. signifying its centrality in the natural world. On certain seals, a wheel-like structure with spokes crisscrossing it, bearing similarity with 'Sun' radiating rays is found. Semantically speaking 'wheel-like Sun' also stands for cyclic change.The *svastika,* a wheel, central dot or circle with radiating rays or signs, in all probability symbolized the Sun.

II-B : Images and Temples of *Sūrya*

Early Historic Period

The documented history of Gujarat begins with the Maurya.Their rule in the province is proved from the Jūnāgaḍh inscription.[34] After Samprati when the Mauryan power declined towards the close of 3rd century BCE, the advent of Indo-Greeks is noticed into Saurāṣṭra. The Sun-god in human form are found represented on their coins particularly of Plato, Apollodotus II, Philoxenus and Telephus. It is assumed that the representation of Apollo on the coins of Apollodotus must have influenced the Indian figural representation of the Sun God in India in general and Gujarat in particular.[35] The Western-Kṣatrapa followed the Bactrians who were Indo-Scythians. They were Sun-worshippers as we find depiction of the Sun on their coins.The Kṣatrapa continued to rule in that province until the Gupta king Chandragupta II (circa 380-415 CE) overthrew them some time between CE 388 and 398. The Mandsore stone inscription of Kumāragupta I and Bandhuvarman and the Copper Plate Grant of Skandagupta show that Sun worship in Gujarat and Central India was patronized by guilds. The Mandsore inscription records that a guild of silk-weavers, which migrated to Daśapura, was the resident of Lāṭa and they erected a magnificent temple of Sun at Mandasore in CE 437-38. The same guild had the temple restored to its original splendor when parts of it fell into desrepair 36 years after its construction.[36] As the members of the guild hailed from Lāṭa, it may be assumed that there might also be such type of guilds of Sun-worshippers which were helping in construction and restoration of Sun temples in Saurāṣṭra and Ānarta which were the epicenters of the Sun-Worshippers. The *Pārānandasūtra,* believed to have been composed in Gujarat during this period, regards *Saura* among the seven prominent cults of the period. It prescribes worship of the Sun at the age of 12 and recommends that the worshipper goes to *mahāmaṇḍala* after death.[37] The Gupta power seems to have come to an end in the region in circa 467 CE.

Post-Gupta Temples

The Maitrakas of Valabhī who started as subordinates of the imperial Gupta, gained

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eminence in the mid-sixth century under Guṇasēṅa (circa 555-570 CE). The word '*Maitraka*' itself is believed to have been derived from '*Mitra*', the Sun, and is taken to be supported by the ending word, *Āditya,* as Śīlāditya. The fifth king Dharapaṭṭa (circa. 550-553 CE) seems to have been an esteemed follower of the Sun as he styled himself as *'Parmādityabhakta'* in his inscription.[38] Maitraka Mahārāja Dharasena II (circa 570-595CE) also made a grant of land on the occasion of solar eclipse in 573 CE to a Brāhamin Datta of *sāṇḍilya gotra.* The land was situated near Bhaṭṭakapadra in the northern part of Kaundinyapur (*viṣaya*) in Saurāṣṭra[39]. Śīlāditya I (c. 610- 11 CE) donated land to meet the expenses of Sun–worship in the temple at Bhadrāṇayaka in the Bara forest.[40] Worship involved bathing of the image, application of sandal paste, garlanding, lighting of oil lamps, and performance of vocal and instrumental music and dances, cost of sacrifices and offerings (*bali-caru-satra*), and maintenance of servants of the gods.

The Maitraka period witnessed remarkable growth in the field of art and architecture. A large numbers of Brahmanical temples including that of *Saura* were built during this period (**Plate-2**). This period is notable for ushering in Saurāṣṭra the first rudimentary forms of *laṭina śikhara.* The Sun temples of the Maitraka period are small stone structures of severe style with few ornaments. All these temples have a plain cubical *garbhagṛha* which is either *sāndhāra* or *nirandhāra.* The *sāndhāra* being square or rectangular on plan, enclosing hall too, if present. The hall contains usually four *rucaka* pillars, a porch adorned with *jāla.* Most of the temples stand on *pīṭha* having a broad *kāndhāra,* surmounted by either *padma* moulding, crowned by a *kapōta. Śikhara* of the pre-Chaulukyan Sun temples is stepped out pyṛamidal in shape composed of horizontal layers (*chādya)* one over the other. Right from the Gōp temple having a spire of two layers it gradually progressed in the number of layers, till landmark is reached at Bileśvara temple (in Barada hills, 24 kms NE of Porbandar) which has six layers adorned with a series of *caitya*-arch ornaments flanked by *āmalaka* at either corner of each layer.

At least for more than two centuries, i.e. from c. CE 745-950, the mainland of Gujarat became the political arena between the antagonistic Gurjara-Pratīhāra and the Rāṣṭrakūṭa, while Saurāṣṭra was ruled by a number of dynasties like Saindhava, the Cālukya, the Cāpa and the Varāha.The Saindhavas were ruling in the western Saurāṣṭra with its capital at Bhutāmbilika (modern Bhumli or Ghumli, 40 km NE of Porbandar). The Saindhavas were great patrons of art. Temples of Dharasanvel, Soṅkamsārī (near Ghumli), Sarmā, Pāchtar and Prācī apparently indicate this.The Jain *Harivaṁśa Purāṇa* (748 CE) mention Saurāṣṭra as an *adhimaṇḍala* for sun-worshippers. Later the region came under the sway of Pratīhāra Nāgabhaṭṭa II whose dominion extended up to western Saurāṣṭra.The Abhira put the rule of the Cālukya in Saurāṣṭra to an end in the third quarter of the 10th century CE.[41]

The Chaulukyas (circa 942-1246 CE) were great builders and connoisseurs of arts and letters. Under them the whole region acquired a strong political homogeneity and witnessed the construction of a large number of Brahmanical as well as Jaina

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temples. Though none of the Chaulukyan monarch bears any *biruda* (title) indicating his devotion to the Sun, but the art, architecture, and to some extent the literature provide ample evidences to prove the prevalence of Sun-worship during this period. The Sun temple at Mōḍhērā is among the important temple of the period built during the reign of Bhīma I in 1026 CE.[42] This period can be regarded as the most prosperous and remarkable for *Saura* culture in Saurāṣṭra. It was during this period that Prabhāsa is discussed as *Bhāṣkarakṣhetra (Bhāṣkara=Sūrya)*. Once there were twelve large *Sūrya* temples nearby at Arkasthala, Durvāśāditya, Gopāditya, Sāgarāditya, Parṇāditya, Piṅgalāditya, Nāgarāditya, Sanarāditya, Rajbhaṭṭāraka and Karkoṭaka.[43] During this berife, *purāṇa, upa-purāṇa* and other religious texts related to the *Saura*-cult were given wide importance.

Sūrya's Images in the Museums

Besides the temples, there are also as many as six important museums in Gujarat namely: Prabhās Pāṭaṇ Museum, Prabhās Pāṭaṇ; The Museum of Antiquities, Lakhota, Jamnagar; Watson Museum, Rajkot; Junagadh Museum, Śakarbagh, Jūnāgaḍh; and Gandhi Memorial Museum, Bhavnagar, having ample archaeological collections of *Sūrya* and *Saura* family members belonging to 4th-13th century CE. The *Sūrya* images displayed in these museums are either seated on a chariot with *Aruṇa, Uṣā* and *Pratyūṣā* or standing in *sambhaṅga* posture carrying the lotus in his two hands. Images of *Sūryāṇī*, of later date can also be noticed in these museums. The earliest *Sūrya* image from Gujarat (Rayana village, Tālukā-Mandvi, Dist. Bhuj) is assignable to ca late 4th century CE. It is made of local sandstone and measures 14.5x8.5x5 cm. Among the rich collections of Junagadh museum, *tōraṇa* or gateway of a *Sūrya* temple is noteworthy which has been discussed in detail by T.A.G. Rao.[44]

Worship of *Rannā Dēvī*

In Gujarat there are ample evidences of *Rājñi's* (*Sūrya's* consort, locally known as *Rannā Dēvī* or *Rāndala Dēvī/ Mātā*) worship. In the earlier sculptures she is shown as the partner of *Sūrya*. However, in the later sculptures she is represented independently.There are few temples in Gujarat dedicated to her; most of them are of much later date. *Rannā Dēvī* is still met within the folk-life of the people particularly in the Saurāṣṭra region. Since the Kāṭhī[45] community was a warrior, in most *prabhātias* (song sung in the morning i.e. *prabhāt*), the Sun is asked to give them energy. As *Rannā Dēvī* or *Rāndala Dēvī* is considered as the daughter of the great architect *Viśvakarmā*, the artisans and craftsmen of the region (who consider themselves as the descendents of *Viśvakarmā*) recognize her as their *phoi* (aunt).[46] In any auspicious occasion, be it *yajñōpavīta, simānta* or wedding of son, the installation and consecration ceremony known as "*jāga*" is observed for atleast eight days at their home. Among many families, she is also worshipped as their *kuladēvī* (patron goddess of the clan).

It is notable here that as *Gaṇapati* is invoked before starting any auspicious work, the *Grahapti Sūrya* and her consort *Rāndala Dēvī* are also invoked here by the devotees.

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Since *Rāndala Dēvī* is considered as the goddess of fertility, her worship is performed in several ways. On the occassion of *Navarātri* and *Gaurī Vṛata*, she is worshipped as *Gaṇapati* and barley is cultivated after her worship. As it grows quicker, the devotees believe that it is because of her blessings. Like this they worship her for their growth and development. A special function is also held either within five years of the birth of the first child or during marriage and *kalaśa sthāpnā* ceremony. In women's life, motherhood being an important part, the Goddess is worshipped to be blessed with son.

Worship of *Revanta*

Revata[47] or Raivata, one of the son of *Sūrya* (*Vivasvat*) by *Sanjñā*[48] and the chief of the Guhyakas[49], occupies an important place among the minor Brahmanical deities.[50] He was worshipped as a guardian deity of warriors and horses, protector from the dangers of forests and the patron god of hunting. The importance of the deity during the Epic age is attested by the text '*Aśvasatram*' believed to be written by Nakula, the fourth Pāṇḍava. It is suggested in the text that *Revanta* should be worshiped for the protection of horses from ghosts. *Sabhā-kalpa–druma* records that warriors should worship *Revanta* in the month of *Aśvin* after *Sūrya's* worship.

The narrative regarding *Revanta's* birth is available in scriptures particularly in *Viṣṇu Purāṇa* and *Mārkaṇḍēya Purāṇa*. It is said that once *Sajñā*, the daughter of the celestial architect *Viśvakarmā* and wife of *Sūrya*, unable to take the fervor of the Sun -god repaired to the forests to engage in devout austerities in the form of a mare. She placed her shadow *Chāyā* in her position as *Sūrya's* wife.When *Sūrya* realized that *Chāyā* was not the real *Sanjñā* he searched for *Sanjñā* and finally found her in the fort of Uttara Kāśī. There, *Sūrya* approached *Sanjñā* disguised as a horse. Their union produced the twin- *Aśvin* and *Revanta*[51].

Mārkaṇḍēya Purāṇa describes *Revanta* as "holding a sword and bow, riding on horseback and carrying arrows and a quiver."[52] Apart from this, sometimes he also carries a cup of wine accompanied by a hunting dog. *Revanta's* attendants are depicted with various hunting weapons like lances and swords. Some of them are shown blowing a conch or beating drums or holding an umbrella (the symbol of royalty) over the head of their lord. A few are also depicted as flying or holding wine or water jars.

The literary as well as archaeological evidences confirm the prevalence of *Revanta* worship in Gujarat, particularly in the Saurāṣṭra region. In the Prabhāsa Khanda of the *Skanda Purāṇa, Śiva* highlights *Revanta's* worship and relates it with his consort *Umā* and it is said that after performing certain *pūjā* etc. one must have a dedicated *darśana* of the *Rājyabhaṭṭāraka Revanta* seated on horseback, to remain free from all evils.

The Vaṅthalī inscription (dated V.E. 1346 i.e. 17 April, 1290) proves the adoration of *Revanta* in the region. The inscription begins with a salutation to *Revanta* and records a *ranastamha* bearing the image of *Revanta* installed at Vāmansthalī. It also

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informs about a unique *maṇḍapa* made in honour of *Revanta*, the son of *Sahasradhamna* (i.e. Sun) [53].

Images of *Revanta* with attendants have been found from various places in Gujarat like the Sun temple at Thān (Surendranagar), Mōḍhērā and Kubareśvara temple (Ahmedabad). A brass image of the deity from Gujarat, now in a private collection has been illustrated by B.N. Sharma.[54] The image similar to the standing *Tīrthaṅkara* bronze image from Akōṭā is assignable to the second half of sixth century CE.

Concluding Remarks

Sun-worship in one form or the other was very widespread since prehistoric times. The primitive men witnessed the miraculous power of Sun as the chief source of light, warmth and fertility. Its unique qualities aroused a deep sense of reverential emotions in the minds of primitive people. The prehistoric men of Gujarat like those of other cultures of the world must have realized the importance of Sun as the immediate creator and ordainer of existence. Wide popularity of the Sun during the proto-historic period is established from the available symbolic representations from different archaeological Harappan sites in Gujarat particularly in the Saurāṣṭra and the adjoining region. The admiration of the anthropomorphic representation of the Sun and the *Purāṇic* description regarding his marriage and married life made the affinity more strong. As a result, we find more and more importance given not only to the deity but also to other family members. Manv legends were also added and adopted by the society which later became part of the rituals and other ceremonies. Moreover, the admiration of the deity is ascertained from the available architectural remains and sculptures which were in worship till twelfth century CE. Later on, we find the the Sun goddess *Rāndala Dēvī* (*Purāṇic Sanjñā Dēvī*) more attached to the public sentiments of the people and many legends got associated with her and became part of their customs.

References

1. In ancient Egyptian mythology Re or Ra is a Sun god depicted with a human body and the head of a hawk. Ra was usually considered the creator or controller of the universe, his chief symbols being the Sun disk and the obelisk. Originally a local cult, the worship of Ra first became widespread during the old kingdom in Egypt.The chief temple of Ra was at the city of Heliopolis, which became an important center when the cult was adopted as a state religion. Ra later became associated with other important deities, particularly Amon and Horus.
2. Aton (sometime known as Aten) is an Egyptian god of the Sun, regarded during the reign of Akhenaton (circa 1353-1335BCE) as the only god.
3. In Greek mythology, Helios is the ancient Sun god, son of the Titana Hyperion and Thea, and brother of Selene, goddess of the moon, and Eos, goddesss of the dawn.Helios was believed to ride his golden chariot across the heavens daily, giving light to gods and mortals. He was widely worshipped throughout the Greek world, but his principal cult was at Rhodes. One of the seven wonders of the world, the Colossus of Rhodes was a representation of Helios. He is often identified as Apollo, the later Greek Sun god.
4. In ancient Greece, the deities of the Sun were Helios and Apollo. The worship of Helios was

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widespread; temples dedicated to him were built in Corinth, Ārgos, Troezen (no longer in existence), and many other cities, but the principal seat was on the island of Rhodes, in the Dodecanese, where four white horses were sacrificed annually to the god. A similar sacrifice was offered on the summit of Mount Hagios Elias, in the Taïyetos Mountains, in Laconia. In time virtually all the functions of Helios were transferred to the god Apollo, in his identity as Phoebus. Sun worship persisted in Europe even after the introduction of Christianity, as is evidenced by its disguised survival in such traditional Christian practices as the Easter bonfire and the Yule log on Christmas.

5. The name of the Persian god Mithra, adapted into Greek as Mithras, was linked to a new and distinctive imagery. The cult appears to have had its epicentre in Rome. The iconic scenes of Mithras show him being born from a rock, slaughtering a bull, and sharing a banquet with the god Sol (the Sun).
6. The top portion of Code of Hammurabi, engraved on the 7' 5''high black basalt and made in the first half of the 18th century BCE depicts Hammurabi with Shamash, the Sun god. Shamash is presenting to Hammurabi a staff and ring, which symbolize the power to administer the law.
7. Heliopolis (ancient Egypt) (Greek, "city of the Sun"), was a city of ancient Egypt, the center of Sun worship during the pre-Christian Egyptian civilization. The ruins of the city are 8 km east of the Nile River at the apex of the Nile delta, and about 10 km northeast of Cairo. Heliopolis was originally the center of worship of the god Tem, deity of the setting Sun, later regarded as a form of the Sun god Ra. In Egyptian theological literature, the city was known as Per-Ra ("City of Ra"). In the Bible, Heliopolis is referred to as On, Aven, and Beth-Shemesh. Although its history goes as far back as about 2900 BCE, the city reached its greatest development during the New Kingdom, beginning about 1550 BCE, when Ra, later called Amon-Ra, came to be regarded as the chief god of the Egyptian pantheon. Under the pharaoh Ramses II during the 13th century BCE, the temple of Heliopolis reached the height of its influence, with almost 13,000 priests and slaves serving in it. Most of the religious literatures of ancient Egypt were written by the priests of Heliopolis, who were renowned for their learning, and the temple was the repository for royal records. The city declined under later dynasties, especially after the founding of Alexandria (332 BCE), and the Ptolemies almost disregarded it. When Rome occupied Egypt, the obelisks of Heliopolis were removed, and the walls of its buildings were used as construction materials for other cities.
8. Armin Kesser, 1964, "Solar Symbolism among Ancient Peoples", in *The Sun in Art,* (Herdeg, Walter and Amstutz), Zurich, Switzerland, p.15
9. An encircled Sun on a Neolithic Pottery from Piklihal, and the rising sun with seven rays worshipped by a human figure and a half rising Sun in the rock-painting of Singanpur are some of the important figures of this period. V.C.Srivastava,1972,*Sun Worship in Ancient India,* Plate I a & Ib. Allahabad:Indological Publication].
10. Bijoy Kumar Sarkar, *Sun Cult in Prācyadēśa : History Culture and Contemporary Traditions,* Delhi, 2010, p.5
11. S.M. Gupta, *Sūrya : The Sun God,* Bombay, 1977, p.i-xii
12. Atul Tripathi, *A Comprehensive and Comparative Study of Solar Temples of Gujarat,* UGC Minor Research Project, Gujarat Vidyapith, Ahmedabad, 2003, p.3
13. S.M.Gupta,*op.cit.,* pp.xii-xiii
14. Atul Tripathi,*op.cit.,*p.4
15. The *Ādityahṛdayastrōta* in *Yuddha kāṇḍa* is in full praise of Sun god.
16. Atul Tripathi,*op.cit.,*p.4
17. The story tells that following curse from his father –a curse orchestrated by *Nārada,* he became afflicted with leprosy.On *Nārada's* advice *Sāmba* visits and worship *Sūrya,* "the highest deity to whom all other gods have recourse." *Sūrya* is pleased, and cures *Sāmba's* leprosy, and asks him to erect an image of the Sun on the bank of the Candra.(Rocher, Ludo,*The Purāṇas, A History of Indian Literature.* vol.2. Epics and Sanskrit Religious Literature (Ed.)Jan Gonda, Wiesbaden: Harrassowitz, 1986, pp.217-18).
18. A.B.Sharan & Gaya Pandey, *Sun Worship in India – A Study of Deo Sun Shrine,* New Delhi, 1992, pp.10-11.

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19. L.P. Pandey, *Sun Worship in Ancient India,* Delhi, 1971, p. 64
20. *Ibid.,* pp.252-255
21. Alexander Cunningham, *ASIAR,* III, p. 97
Joseph Toussaint Reinaud proposed two possible dates for the introduction of Sun worship in India: either at the time when the Persian Kṣatrapas exercised authority over the north-west or, much later, after the flight of the Parsis to Gujarat. He opted for the latter solution (L.Rocher-The Purāṇas, p.218)
22. J.N. Banerjea, "*Sūrya, Ādityas* and the *Navagrahas*", *JISOA,* XVI, 1984, p. 54.
23. Atul Tripathi, "Sun-Worship in India with Particular Reference to Saurāṣṭra", *INDO-KOKO-KENKYU-Indian Archaeological Studies* (IKK)Vol.27, Tokyo, Dec.2006, p. 54
24. Varāhamihira who himself was a *Maga Brāhmin* clearly instructs in his *Bṛhatsaṁhitā* (6th cent.CE) that the installation and consecration of Sun-images are to be done by the *Magas.*[V.C.Srivastava,1996,Revision in the Purāṇic Sun–cult,Varanasi: Dept. of Ancient Indian History & Archaeology, Banaras Hindu University, p.46]
25. The Vardhamāna rulers particularly *Sūrya* varmana was a devout Sun worshipper. It is said that Harṣa Vardhana worshipped Sun at Prayāga on the occasion of the quinquennial ceremony which was also attended by Xuanzang.
26. Atul Tripathi, *IKK,* p. 55
27. L.P.Pandey, *op.cit.* p. 46
28. R.E.O.Martin, *Gods of India: Their History, Character and Worship,* Delhi,1972, pp.15-16
29. F.E.Zeuner, *Stone Age and Pleistocene Chronology of Gujarat,* Poona : Deccan College.1950, p.23
30. *Ibid.*
31. Indian Archaeology 1957-58,Plate XVB, p.13; Indian Archaeology 1959-60, p.18; S.R.Rao, 1985, *Lothal : A Harappan Port Town 1955-62,* II, Figs.74, 88.New Delhi: Archaeological Survey of India.
32. S.R.Rao, 1962-63,"Excavations at Rangpur and Other Explorations in Gujarat", in *Ancient India,* Nos.18-19, pp.47-48
33. J.P.Joshi (ed.) 1990, Excavation at Surkotda 1971-72 and Excavation in Kutch, Memoirs of the ASI No.87, Fig.13, p.98; Fig.14, p.102.New Delhi: ASI
34. D.C.Sircar, *Select Inscriptions,* Vol.I,.Calcutta: University of Calcutta,1942, p.172
Bhagwanlal Indraji, "History of Gujarat", *Gajetteer of the Bombay Presidency,* Vol.I, Pt.I, 1896, p.11
35. W.W. Tarn, *The Greeks in Bactria and India,* Cambridge University Press, 1951, p.147
36. V.C. Srivastava, *op.cit.* , pp. 48-50.
37. *Saurya lokasūryasya mahāmaṇḍalakhya //48//.*Sushila R.Patel, 1965, *Pārānanda Sūtramā Sūryapūjānā Ullekhō"*(Gujarati) in K.F.Sompura(ed.), *Sūrya Mandira Visheshanka,* Ahmedabad, p.35
38. A.K.Majumdar, 1956, *Chaulukyas of Gujarat,* Bombay,1956, p.87
39. Epigraphica Indica xxi, Bantiya Plates, pp.179ff.
40. "The grant of Śīlāditya I, G.E,290", *Progress Report of the Archaeological Survey of India, Western Circle(PRASWC),1919-20,p.54.* The Bhadreniyaka grant of Śīlāditya I (circa 610-11 CE) records the donation of two hundred *padavarttas* of land in the village of Bhadreniyaka for worship (*pūjā*) of the Sun god (*Ādityadeva*) established in that village.
41. Atul Tripathi, *op.cit.* p.25.
42. A.K. Majumdar, *op.cit,* p.299.
43. M. A. Dhaky and H.P.Shastri, 1965,*"Prabhāsa Pātaṇ nā Prācīna Sūrya Mandiro"* (in Gujarati). In *Sūrya Mandira Visheshāṅka* (ed.K.F.Sompura), pp.90-91, Ahmedabad.
44. T.A.G.Rao, *Elements of Hindu Iconography,* Vol.I, Part II, Madras, 1914, p.317, plate XCV.
45. *Kāṭhī,* also known as *Kāṭhī Durbār,* is a community of Gujarat after whom, a part of Saurāṣṭra is named as Kāṭhīawār. The oral history traces their origin to the times of *Mahābhārata,*when *Duryodhana* attacked the town Virat to discover the *Pāṇḍava-s* living there in disguise, but failed in his mission.Then *Karṇa,* son of the Sun god and *Duryodhana's* ally, suggested that the cattle of the ruler be lifted as that would bring out the *Pāṇḍava-s* from their hide-out, as no true *Kṣatriya* would allow such a thing to happen. So, *Karṇa* stuck his shaft on the ground and

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created a new man who was called *kath*(stick). The *Kāṭhī* claim their descent from this *kath*. According to another legend, they are a tribe of the solar race and the offspring of the Sun directly through *Karṇa*, the famous warrior of the *Mahābhārata*. Based on their customs,Watson traces them to the great Scythian race, one of the immigrant martial races from Central Asia.Their route of immigration is still debated.They worship the Sun god irrespective of the sect they belong to. [G.P.Patel(ed.), *Gazetteer of India, Gujarat State, Amreli District*, Ahmedabad, 1972, p.59]

46. Pravin N. Thakar, "*Gujarat mā Rāndala Pūjā*" (in Gujarati), in K.F. Sompura (ed.) *Sūrya Mandira Viseshanka*, Ahmedabad, 1965, pp.166-168. There is a legend about *Sūrya's* marrying *Sanjñā Dēvī*,the daughter of *Viśvakarmā*, and her flight from her husband *Sūrya's* unbearable effulgence to Prabhāsa(her father's native place). In Prabhāsa, she performed austerities in the shape of a mare, and by the union of *Sūrya* and *Sanjñā* in the form of a horse and a mare , the horse face *Aśvin* was born. *Sanjñā* agreed to go with her husband only if he reduces his effulgence to bearable limits. Sun reduced it in twelve phases/parts at twelve places where it is believed that twelve temples were built.
47. The word is believed to be originated from the Avestan '*Raevanta*', an epithet of Mithra (A History of Zoroastrianism' by Mary Boyce, Frantz Grenet and Roger Beck, pp. 485-6).
48. In the *Kūrma Purāṇa* and *Matsya Purāṇa*, the mother of *Revanta* is mentioned as *Rājñi*.
49. It is said in the *Mārkaṇḍeya Purāṇa* that he was assigned the duty as chief of Guhya by *Sūrya* to protect the mortals "amid the terror of forest and other lonely places, great congregation of enemies and robbers."
50. B.N. Sharma, *Iconography of Revanta*, New Delhi, 1975, p. 25.
51. Nagendra Kumar Singh (1997) "Revanta in Paurāṇic Literature and Art" in, *Encyclopaedia of Hinduism*, 44, New Delhi, pp. 2605–19
52. *Ibid.*, pp. 2605-19.
53. *Ibid.*, p.2606.
54. B.N. Sharma, *op.cit.* p.25

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2

Historical and Cultural Background of the Region

The history of Gujarat begins with the Paleolithic man, who first appeared in Gujarat in the mid–Pleistocene epoch.[1] The evidences of the Stone Age Period are found in the river valleys.[2] The Stone Age Period in Gujarat is followed by the Chalcolithic Period, which indicates the arrival of the Harappans in the third millennium BCE. Bhagatrav, Dēśalapura, Dhōḷāvīrā, Lothal, Prabhāsa, Rangpur, and Rojḍī are some of the major Harappan sites discovered from Gujarat. Post-Harappan Culture following next is represented by the Lustrous Red Ware.[3]

The Early Historic Period in Gujarat is represented by Somnātha, where the cultural sequence begins with the late phase of Lothal and Rangpur and continues without interval upto the sixth century CE. During this phase at Somnātha (III A), the first ceramic production which comes across is the Black and Red Ware believed to be associated with Iron.[4] The next Phase (Somnātha III B) is characterised by the Northern Black Polished Ware (NBPW), a pottery which may be taken as an indication of the exchange of commodities in the region during the pre-Mauryan and Mauryan period. Some scholars like B.Subbarao suggest it as an evidence for the Mauryan expansion into the region.[5] Red-Polished Wares are generally found here associated with the Kṣatrapa level.[6]

During the Epic Age it is believed that *Kṛṣṇa* and his elder brother *Balarāma* evacuated Mathura and established themselves at Kuśasthalī, now known as Dvārakā.[7] Dvārakā subsequently became one of the four seats (*maṭhas*) set up by *Ādi Śaṅkarācārya*.

The documented history of Gujarat begins with the Girnār edition of Aśōkan Rock Edict. The Mauryan rule in the province is attested by the Rudradāmana's inscription.[8] Samprati, the successor of Aśōka was a powerful king, and his kingdom is said to have comprised among others, provinces of Western India including Avanti.[9] Gujarat may also have been in his empire. After Samprati, when the Mauryan power declined towards the close of the third century BCE, the advent of the Indo-Greeks is being noticed into Gujarat. The presence of Eucratides' coin in the region is taken to suggest that either he advanced into it or it came under the sphere of his influence.[10] After Eucratides the Indo-Greek power passed into the hands of Menander (c.155-130 BCE) and Apollodotus, considered as the real conquerors of Gujarat. Strabo quoting Apollodotus informs that the Greeks occupied not only Patalene (Indus

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Delta) but also the kingdoms of Saraostos (Saurāṣṭra) and Sigerdis (*Sāgaradvīpa-Kachchh*).[11] The author of Periplus states that some coins, which bore Greek legend and the devices of Apollodotus and Menander, were in circulation in Barygāzā (Broach).[12] These evidences show that the Indo-Greeks got possession of the Indus Delta, Kachchh, Saurāṣṭra, Broach and most probably Surat, all of them being important *Saura* centers of Gujarat.[13] Later on, the Indo-Greek suzerainty in Gujarat continued under Menander's son Strato I through his general Apollodotus II[14] as his coins were imitated by their successor Western Kṣatrapas.[15]

There were two branches of the Western Kṣatrapas- the Kṣaharātas and the Kardamakas, ruling one after the other in the region. Three members of the Kṣaharāta family- Aghudaka or Abhiraka, Bhūmaka, and Nahapāna are known from the coins bearing family name Kṣaharāta. The coins of Bhūmaka have been noticed along the coast of Kāṭhīawār.[16] The Nashik cave inscription of the time of Nahapāna reveals that Uṣavadata, the viceroy under Nahapāna, visited a number of holy places including *Prabhāsa* (Somnātha) and *Bhṛgukaccha* (Broach) in Gujarat.[17] It is maintained that Kāṭhīawār and central part of Gujarat fell under the sphere of Nahapāna's influence.[18] The last known date of Nahapāna is 124 CE, shortly after it the Kṣaharātas were exterminated by the Andhra King Gautamīputra Sātakarṇī. The latter indeed claims that he uprooted the entire Kṣaharāta race and held his sway over many Janapadas including *Suraṭha* (Saurāṣṭra), *Kukura* (in Gujarat – Kāṭhīawār region), *Anup* (the Mandhata or Maheśvara region on the Narmadā), *Aparānta* (north Kōṅkaṇa), *Ākara* (east Malwa) and *Avanti* (west Malwa).[19] The defeat of Nahapāna is proved from his coins found in the Jogalthambī hoard, which were restruck by Sātakarṇī.

After the extinction of the Kṣaharātas, the Kardamakas re-established the glory of the Kṣatrapas by inflicting a crushing defeat upon the Āndhras. Rudradāmana in his inscription claims to have conquered among others *Ākara, Anūpa, Avanti, Ānarta* (north Kāṭhīawār), *Surāṣṭra* (Saurāṣṭra), *Svabhra* (on the Sabarmati), *Kachchh, Sindhu* (west of lower Indus), *Sauvira* (east of lower Indus), *Kukura, Aparānta* and *Nisada* (west Vindhya and Aravalli).[20] Of these *Surāṣṭra, Kukura, Aparānta, Anūpa, Ākara* and *Avanti* formed parts of Gautamīputra's empire which indicates that either Rudradāmana or one of his immediate successors conquered them from Gautamīputra. From the inscription we also come to know that Rudradāman defeated Sātakarṇī (the Lord of the Deccan) twice but didn't completely destroy him because of their near connections.[21] It is not known as to what happened to his extensive empire during the successive reigns. But it is beyond doubt that the Kṣatrapas continued to rule in the province until they were overthrown by the Gupta King Chandragupta II some time between 388 and 398 CE.[22]

A certain evidence of the Guptas sway over Gujarat is met with the reign of Chandragupta-II (circa 380-415 CE) and Kumāragupta I (circa 415-455 CE). Skandagupta is known to have governed this province through his viceroy Parṇdatta.[23] The Gupta power seems to have come to an end in the region in circa

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467 CE.[24] The Maitrakas, who succeeded the Guptas in Kāṭhīawār, acknowledged the sovereignty of Budhagupta, though they were aspiring for setting up an independent kingdom.[25]

In Southern Gujarat we find independent lines of the Traikuṭakas, ruling simultaneously with the Guptas in the fifth century CE. So far only three rulers, viz. Indradatta, his son Dharasena, and grandson Vyāghrasena, are known.[26] After Vyāghrasena, the Traikuṭaka kingdom was occupied by the Vākāṭaka king Hariṣēṇa in circa 500 CE.[27]

The Maitrakas of Valabhī who started as subordinates of the imperial Guptas gained eminence in mid–sixth century CE under Guṇasena (circa 555-570 CE). Guṇasena's son Dharasena-II (circa 570-595 CE) extended his power to South Gujarat and had to guard against Maukharī Avantivarman, later Gupta Mahāsenagupta and Prabhākarvardhana of Thāneśvar. Dharasena's successor Śīlāditya-I Dharmāditya (circa 595-612 CE) annexed North-East Maharashtra and Western Malwa where he came in conflict with Kalachuri Buddharāja. Śīlāditya II (circa 660-662 CE) was a powerful Maitraka ruler who merged the Vindhya-Sahya collateral branch with the main Valabhī line. He was succeeded by five rulers of unequal merit who all adopted the name Śīlāditya (III-VII). From 677 CE when the Arab general Ismail invaded the port town of Valabhī kingdom, its gradual decline commenced and process was accelerated by second Arab naval attack under Abdul Malik in 766 CE. The Arab invasion of 788 CE completely destroyed Valabhī which was then under the rule of Śīlāditya VII.[28]

The Maitraka period witnessed a remarkable growth of art and architecture in Gujarat. Akōṭā, Mahuḍī, Lilvadeva, Vasantagadh and Valabhī are some of the important known sites of the period. Stone sculptures carved in the rock-cut caves at Ḍhāṅk and the detached sculptures found from Śāmaḷājī are all produced during this period and are fine specimen of Indian Art. The archaeological materials proves that there were a large number of Brahmanical temples during this period **(Plate- 2).** The period is also notable for ushering the first rudimentary form of *laṭina śikhara* in Saurāṣṭra.

During the sixth century CE, the Garulaka chiefs ruled in western part of Saurāṣṭra, as the feudatories of the Maitrakas. One of their dynasts named Varāhadāsa assumed the title *Dvārakādhipati*, is being given credit of constructing many temples.[29]

After the end of the Vākāṭaka rule in Lāṭa in circa 520 CE, there ruled a feudal chief named Saṅgamasiṁha in 540 CE, in the region between Tāpti and Narmadā with Broach as the capital city. Probably he owed his allegiance to the Kalacuri.The Kalacuris were ousted from Gujarat by the Cālukyas of Bādāmī by about 609 CE.[30]

The political condition of northern Lāṭa after the Kalacuri is not clear. But a little later in the region around Broach rose to power a family of the Gurjaras, regarded as a foreign tribe, or a feudatory branch of the Gurjara Pratīhāra of Jodhpur. Their principality extended from Mahi in the north to Kim in the south and from the sea-

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coast in the west to the borders of Mālwā and Khandesh in the east. Dadda I (circa 570-595 CE) was the first ruler of this dynasty whereas Jayabhata IV is the last known king whose last known date is 735 CE. They disappeared probably during the Arab raids or the conquests of Dantidurga or Nāgabhaṭṭa.[31]

The Cālukya sovereignty over Lāṭa is firmly established by Pulakesin II (circa 610-642 CE) as he is known to have stopped the southern advance of Harṣa against his feudatories of Valabhī and Broach. Later Vikramāditya I (circa 655-681 CE), appointed his younger brother Dharasraya Jayasimha as the Viceroy of this region with Navsāri as its provincial capital. Jayasimha, Mangalarasa, Avanijanasraya, Pulakesirāja were the next rulers. After Pulakesirāja, Lāṭa was conquered by king Dantidurga, who appointed Karkka II as governor of this province, while the region north of Kim was ruled by a Cāhamāna family which owed to the Pratīhāra of Jālor.[32]

For more than two centuries, i.e. from circa 745 to 950 CE, the mainland of Gujarat became the political arena between the Gurjara Pratīhāras and the Rāṣṭrakūṭas, while Saurāṣṭra was ruled by a number of dynasties like Saindhavas, the Cālukyas, the Cāpas and the Varahas. Having displaced the Cālukyas not only in the Deccan but also in South Gujarat, the King Dantidurga (circa 733-758 CE) proceeded towards the north and made the Gurjara king serve as a doorkeeper during the *Hiraṇyagarbha* ceremony he performed at Ujjain.[33] The Gurjara King is identified with Pratīhāra Nāgabhaṭṭa I, but since the latter was acknowledged as the overlord by Cāhamāna Bhartrivaddha of Broach in 756 CE, the military victory of Dantidurga hardly yielded any permanent result.[34] Dantidurga was succeeded by his uncle Kṛṣṇa I (circa 758-772 CE) who was later on succeeded by his son Govinda II (circa 773-780 CE). He was soon overthrown by his brother Dhruva (circa 780-793 CE) from whose reign started a tripartite struggle between, the Pratīhāras and the Pālas for the supremacy of power in northern India. Dhruva, on his return from the north Indian campaign, abducted the throne in favour of his son Govinda III (circa 793-814 CE) and appointed his youngest son Indra as the viceroy of Gujarat and Mālwā. A.S. Altekar has however suggested that Indra was later put in charge of southern Gujarat by his brother Govinda III.[35]

It is said that Pratīhāra king Nāgabhaṭṭa II forcibly seized the hill-forts of Ānarta (north Gujarat). His campaign to Ānarta probably brought him into conflict with king Indra, the governor of Lāṭa, as the latter claims a victory over the Gurjara kingdom. On the other hand, Vāhukdhaval, Nāgabhaṭṭa's Cālukya feudatory of South Kāṭhīawār, is said to have defeated the Karṇatas(s). It appears that no party achieved a decisive victory. Nāgabhaṭṭa then made the Saindhava chiefs, ruling in Western Kāṭhīawār, and the rulers of Andhra, Kaliṅga and Vidarbha succumb to him. He next attacked Kannauj and occupied it by defeating Cakrāyudha and his suzerain Dharmapāla. In this campaign he was arrested by three of his feudatory chiefs, viz. Kakka of the Jodhpur Pratīhāra family, Cālukya Vāhukdhavala of Southern Kāṭhīawār and Guhilot Sankargana of Dhod (near Udaipur). With these achievements

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Nāgabhaṭṭa reached the accuse of his power, but he could not enjoy his victory, as the Rāṣṭrakūṭas once again appeared in the north and shattered his dreams of founding an empire. The king Govinda III indeed claims that he destroyed the fame of Nāgabhaṭṭa, overran his Kingdom and proceeded up to the Himalayas. As a result of this victory Cakrāyudha and Dharmapāla also surrendered to him on their own accord, Nāgabhaṭṭa's imperial ambitions were curbed, his power was not wholly destroyed and he continued to hold his sway over the greater part of Rajputānā and Kāṭhīawār.[36] The expedition of Govinda to northern India was merely of the *digvijaya* type, nevertheless Mālwā and parts of Ānarta were included in the empire. Nāgabhaṭṭa II was succeeded by his son Rāmbhadra. During his short reign the Pratīhāra power declined, which overcame when Rāmbhadra's son Bhoja (circa 836-85 CE) ascended the throne.[37]

In the Deccan Govinda III was succeeded by his young son Amōghavarṣa I (circa 814-880 CE) whom Karkka, the viceroy of South Gujarat, acted as a regent.[38] But after Karkka, the relations between the two houses deteriorated; resultantly, there started a protracted war between the branch of Gujarat and emperor Amōghavarṣa.[39] This long drawn war, however, came to an end and the Rāṣṭrakūṭas joined their hands in order to stop the southern advance of Pratīhāra Bhoja[40] who had overrun south Rajputana and the tracts round Ujjayini up to the Narmadā and annexed them to the Kannauj empire.[41] But Bhoja's progress was checked single handed by Dhruva II of Lāṭa some time before 867 CE.[42] Bhoja, however, did not lose heart and again launched an expedition to the south; the king, Kṛṣṇa II (circa 878-914 CE), was defeated and probably he had to retreat to the south of the Narmadā.[43] The records, on the other hand, reveal that Kṛṣṇa II defeated the Gurjara king at Ujjain with the assistance of Kṛṣṇarāja, who was the last ruling chief of the Gujarat branch of the Rāṣṭrakūṭas.[44] Bhoja also held his sway over the whole Kāṭhīawār.[45]

Bhoja was succeeded by his son Mahendrapāla I (circa 886-910 CE) whose rule in Saurāṣṭra is evidently known from the records of his feudatary chiefs, Cālukya Balavarman and his son Aśvinavarman II, who were ruling around Jūnāgaḍh.[46] Mahendrapāla I was succeeded by his son Bhoja II who ruled for a very short time and was probably dethroned by his brother Mahipāla (circa 912-40 CE).[47] After Mahipāla the Pratīhāra power began to decline, and consequently several states, which were acknowledging the supremacy of the Pratīhāras, became independent.The foremost among these was the one founded by Chaulukya Mūlarāja at Aṇhilapāṭaka.[48]

King Kṛṣṇa III was succeeded by his younger brother Khottiga from whose reign the power also began to crack. In the battle fought on the banks of the Narmadā, he was defeated by Paramāra Siyaka II (circa 945-972 CE) and the territory up to the Narmadā or Tapti was annexed to the Paramāra dominion.[49] Siyaka II also extended his kingdom to the west up to the Sabarmati. He also defeated Cālukya Avanivarman Yogarāja II of Saurāṣṭra.[50] The Paramāras sway in south Gujarat was,

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however, short-lived, for the Western Cālukya king Tailapa II, who had overthrown his overlord Karkka II (the son and successor of Khottiga) in 973 CE and established his rule in the Deccan, invaded Lāṭa, vanquished it, and appointed his general Barappa as the governor of this territory.[51] Later Barappa became engaged in hostilities with Chaulukya Mūlarāja of Aṇahillapāṭaka.

Rāṣṭrakūṭas were great patron of art as established from the art remains such as of Ellora and others in Maharashtra.The temple groups at Rōḍā display fine specimens of this period in Gujarat.

In the third quarter of the eighth century CE, a king named Mahāvarāha was ruling some where in Saurāṣṭra. An inscription dated 812 CE states that he attacked Kṛṣṇa I, the king of the Deccan, but was repulsed. According to another inscription, Kṛṣṇa had to retreat along the banks of the Narmadā. It appears that the battle between Kṛṣṇa and Mahāvarāha was indecisive. Mahāvarāha seems to have been succeeded by Jayavarāha, who was ruling in 783 CE near Vardhamānapura (modern Wadhwan in Kāṭhīawār).[52]

In the second quarter of the eighth century CE a dynasty of the Saindhavas was ruling in the western Saurāṣṭra with its capital at Bhutāmbilika, also known as Bhumilika (modern Bhumli or Ghumli, 25 miles north-east of Porbandar). The earliest known king of the dynasty is Puṣyadeva. It was probably during his reign, in or before 739 CE, that the Arabs invaded Saurāṣṭra. Puṣyadeva was succeeded by his son Ranaka, who had to sustain a defeat at the hands of Pratīhāra Nāgabhaṭṭa II. Ranaka by his two queens had two sons, Kṛṣṇa II and Jaika I. Kṛṣṇa II succeeded his father. From this time started a protracted war between the Saindhavas and the Cāpas of Vardhmānpura. Kṛṣṇa fought a successful battle against the Cāpa ruler Vikramārka. Kṛṣṇa II died at an early age and was succeeded by his young son Agguka II whom Jaika I, the step-brother of Kṛṣṇa, served as a regent. But later Jaika deposed his nephew and occupied the throne of Ghumli. Jaika was a powerful king and defeated the Cāpa of Vardhmānapura. Jaika was succeeded by Cāmuṇḍarāja, Agguka III, Ranaka II, Agguka IV and Jaika II respectively. The last of these was probably overthrown by the Ābhīra Chief Graharipu of Jūnāgaḍh.[53]

The Saindhavas who probably ruled as feudal chiefs under Pratīhāra Nāgabhaṭṭa II and his successors, were great patrons of art which is apparently indicated by the existing temples at Dhrasanvel, Son Kansari (near Ghumli), Sarurā, Pachtar and Prāci. Contemporary with the Saindhavas, a line of the Cālukyas was ruling near Jūnāgaḍha. The earliest known king of the line is Kalla, who was succeeded by his brother Mahalla. These two kings flourished in the second half of the eighth century CE. Mahalla was succeeded by Kalla's son and the later by his son Vāhukadhavala. About this time the Cālukyas came under the sway of Pratīhāra Nāgabhaṭṭa II, whose dominion extended up to western Saurāṣṭra. As a feudatory of Nāgabhaṭṭa II, Vāhukdhavala defeated Dharma (Dharmapāla of Gauḍa). He was succeeded by his son Avanivarman I and the latter by his son Mahāsamanta Balavarman, who was ruling in 893 CE as a vassal of Pratīhāra Mahendrapāla I. Balavarman was succeeded by his

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son Avanivarman II, who was ruling in 899 CE also as a feudatory of Mahendrapāla I. He invaded the Cāpas of Vardhmānapura and defeated their king Dharaṇīvarāha, who was a feudatory of Pratīhāra Mahīpāla I. This conflict between the feudatories of the Pratīhāras indicate that the latter were unable to control these outlying provinces about this time. Avanivarman had to sustain a defeat at the hands of Paramāra Sīyaka II in the later part of his reign. The rule of the Cālukyas in Saurāṣṭra was put to an end by the Abhiras in the third quarter of the 10th century CE.[54]

The earliest known date of the Cāpa (also known as *Cāvaḍā, Cāvotakas* and *Cāpotkaṭas*) is 628 CE. Their capital was Bhinamala which was subsequently changed to Pancasara in Vādiyar (identified with a small village near Rādhanpur on the border of the Runn of Kachchh).[55] There were two branches of the Cāpas, one ruling at Vardhamānapura and the other at Aṇahillapāṭaka, established by Vanarāja. Vanarāja was succeeded by Yogarāja, Kṣēmarāja, Akadadeva and Bhujadadeva respectively. The last of these Bhujadadeva was put to death by his own military general, Chaulukya Mūlarāja in 942 CE.[56]

The first known king of the Cāpa family of Vardhamānapur is Vikramārka who was succeeded by his son Pulakesi and later on he was succeeded by his two sons-Dhruvabhaṭṭa and Dharaṇīvarāha one after the other. Dhruvabhaṭṭa and his predecessors fought a number of battles with the Saindhavas of Ghumli. Dharaṇīvarāha, who was ruling as a feudatory of Pratīhāra Mahīpāla-I, had to surrender on one occasion to the forces of Cālukya Avanivarman II Yogarāja. His kingdom was also attacked by Chaulukya Mūlarāja, who drove him out and occupied his kingdom. In his distress Dharaṇīvarāha saved his life by taking shelter with Dhaval of Hastikundi.[57]

Cāvaḍā (circa 880-942 CE), who were the vassals of the Vallabhīs, held sway over some parts of north Gujarat and became independent with the fall of Vallabhi. Of the eight rulers of the Cāvaḍā dynasty, the name of Vanarāja,the founder of the dynasty, stands out most prominently. It was he who founded the capital of Gujarat at Anhillapurapāṭaṇa, which was destined to play a great role in the history of Gujarat. Sōlaṅkīs or Chaulukyas got the throne of Gujarat as a result of adoption of Mūlarāja by the last Cāvaḍā ruler Sāmantasimha[58].

Mūlarāja (circa 941-996 CE), the founder of the Chaulukyan dynasty led eleven successive campaigns against Lakṣa or Lākhā of Kachchh but could not defeat him. Mūlarāja's conquest of Lāṭa probably brought him into conflict with Parmāra Muñja of Malwa. The empire of Mūlarāja was an extensive one, stretching from Sanchor (Jodhpur) in the north to Narmadā in the south, and Sabarmati in the east to Saurāṣṭra and Kachchh in the west.[59]

After Mūlarāja his son Cāmundarāja (circa 996-1009 CE) ascended the Chaulukya throne. Cāmunda had three sons, viz. Vallabharāja, Durlabharāja and Nāgarāja and was succeeded by Vallabharāja, who ruled for a period of six months only and later on he was succeeded by Durlabharāja (circa 1009-1023 CE). The most important event of his reign is his victory over Lāṭa. Durlabharāja had no son to succeed him,

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and hence he abducted the throne in favour of Bhīma I (circa 1023-1065 CE), the son of Nāgarāja. Soon after his accession Bhīma had to face a disastrous raid by Mahmud of Ghazni, who overran Gujarat and robbed Somnātha in 1025 CE.[60] Bhīma imprisoned the Parmāra ruler Kṛṣṇarāja of the Bhinamala branch, but the captive was released by Cāhamāna Aṇhilla of Nādola. Bhīma also defeated Hammuka, the king of Sindh. When Bhīma had gone to Sindha, Paramāra Bhoja sacked Aṇahillapāṭaka. After his return Bhīma joined hands with Kalacuri Lakṣmīkarṇa and conjointly attacked Mālwā. In this combat Bhoja died and the Paramāra armies were routed. But soon after Jayasiṁha I recovered the Paramāra kingdom with the help of Cālukya Vikramāditya VI, and the Chaulukyas, the Kalacuris were forced to quit the Mālwā region.[61]

During the reign of Bhīma, the Chaulukya Kingdom grew in power and prosperity.The famous Sun temple at Mōḍhērā was built during his reign. Bhīma was succeeded by his youngest son Karṇa (circa 1065-1093 CE). He attacked and killed Bhilla chieftain Ara at Āśāpallī, (modern Āśāval near Ahmedabad). Karṇa was married to Mayanamalladevī, the daughter of the Kadamba king Jayakesin of Goa.[62] Karṇa held his control over Saurāṣṭra, though the region around Girnar was under Khangara.[63] He was succeeded by his minor son Jayasiṁha Siddharāja (circa 1093-1143 CE) to whom Mayanamalladevī, the mother of Jayasiṁha, served as a regent for sometime. He defeated and killed Saurāṣṭra ruler Khangara and appointed Sajjana as the governor of the province.[64] Chaulukya kingdom attained the maximum size extending from southern Rajputana in the north to Lāṭa in the south, and Mālwā with its capital at Dhara in the east to Saurāṣṭra and Kachchh in the west.[65]

Jayasimha had no son, and hence he was succeeded by Kumārapāla (circa 1143-1172 CE), the great grandson of Bhīma's son Kṣēmarāja. Kumārapāla ruled over an extensive empire stretching from Chittaurgarh[66] in north to Tapti in south, and Bhilsa in east to Saurāṣṭra and Kachchh in the west.[67] Kumārapāla is regarded as the greatest king that ever ascended the throne of Gujarat. As a builder he even surpassed his predecessors, for the number of religious monuments and other structures built by him exceeds those ascribed to Jayasimha. Kumārapāla was succeeded by his son (or nephew) Ajayapāla (circa 1172-1175 CE).[68] Ajayapāla was stabbed to death by Pratīhāra Vayaladeva, and was succeeded by his young son Mūlarāja II (circa 1175-1178 CE) whose mother queen Naikidevī, the daughter of the Kadamba king Paramārdin of Goa, acted as a regent. The most important event of his reign was the sanguinary defeat he inflicted upon the Muslim army led by Muizz-ud-din Ghuri of Ghazni. Mūlarāja II met a premature death and was succeeded by his minor younger brother Bhīma II (circa 1178-1241 CE) who had to deal with his principal governors in the beginning.They taking advantage of his younger age, tried to parcel out the kingdom among them. At this predicament the Vāghēlā chief Arṇōrāja, who had already served as a *sāmanta* under Kumārapāla, came for the rescue of the throne and saved the kingdom probably at the cost of his life. Bhīma then entrusted the change of administration to Arṇōrāja's son Lavaṇaprasāda, who, with the assistance of his son

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Vīradhaval and the two brother ministers, Vastupāla and Tejapāla, ably maintained the Chaulukya kingdom. The Cāhamāna king Pṛthvīrāja III also attacked Gujarat, but the hostility finally ends in an alliance agreed some time before 1187 CE.[69]

In 1193-94 CE Qutb-ud-din subdued Mairs and occupied Ajmer. In 1195 CE Bhīma sent a contingent to help the Mairs against the Muslims and the Chaulukya army pursued the Muslims up to Ajmer. In 1196-97 CE Qutb-ud-din made fresh incursions into Gujarat and sacked Aṇahillapāṭaka, but shortly he withdrew from Gujarat. Soon after the Muslim raid Paramāra Sashatavarman, the son of Vindhyavarman, attacked Gujarat and occupied Lāṭa, but ultimately driven out by Lavaṇaprasāda. Some time before 1210 CE Arjunavarman, the son of Subhatavarman, defeated one Jayasimha or Jayantasimha, who for some time had usurped the throne of Aṇahillapāṭaka. The Paramāra sway over Lāṭa was precarious, and at last it passed into the hands of Cāhamāna Simha. Simha's nephew Sankha inflicted a disastrous defeat on the Yādavas, but later he was defeated and imprisoned by Yādava Simhana, who after some time released him, probably when Sankha accepted his sovereignty. Around 1231 CE Simhaṇa aided by Sankha invaded Gujarat, when Lavaṇprasāda and his son Vīradhavala moved to resist the Yādavas, the Chaulukya feudatories of Marwad rebelled. Under these circumstances Lavaṇprasāda concluded a treaty with Simhana, and accompanied by Viradhavala he proceeded to Marwad and when the Chaulukyan army was engaged in Marwad, Saṅkha attacked Cambay but was defeated by the subdued rebellions.

Bhīma-II was succeeded by Tribhuvanapāla whose relationship with Bhīma is not clear. From his inscription of 1242 CE, he is known to have reigned at Aṇahillapāṭaka. After his short reign the Chaulukyan dynasty founded by Mūlarāja came to an end, and the reins of power passed into the hands of the Vāghēlā, who ruled at Aṇahillapāṭaka till the close of the 13th century CE.[70]

The Chaulukyas (circa 942-1244 CE) were great builders and connoisseurs of arts and letters. Under them the whole region of Gujarat acquired a strong political homogenity and witnessed the construction of large number of temples and sculptures of Brahmanical as well as of Jaina affiliation. The archaeological and literary material of the period provides enough evidence regarding the existence of a strong *Saura* cult with its *paurāṇic* beliefs in the society.

Social and Economic Life

Gujarat has been a field of conquering and settling races who brought with them their own language, arts and crafts, thought-forms, social practices, historical traditions, religious life and philosophy. The elements of various cultures were assimilated or adopted by the original occupants of Gujarat through trade and commerce. Egypt, Arabia, Africa, Persia, and other countries beyond the seas have played their role in this process through centuries of cultural contacts. So also other parts of India around Gujarat have helped this medley of culture-assimilation. Foreigners, who settled in the province, became so mixed up with the locals that the

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Dharmaśāstras consider it a *Mleccha* country, and forbade visits to it, except for the sake of pilgrimage. Later on, these foreigners were either absorbed by the existing casts, or they formed new castes of their own.

Gujarat state is presently known for its trade, industrial development and high growth rate. Because of its geographical location and prosperity, the region in ancient period attracted traders as well as invaders. We find maximum numbers of Harappan sites in Gujarat including Lothal and Dhōḷāvīrā. From the discovery of a dockyard built of bricks, neatly laid- out streets and a Persian Gulf seal, it appears that Lothal was a flourishing port city of the Indus Valley Civilization and the maritime activity between Gujarat and the islands of Persia existed as early as the third millenium BCE.[71] Apart from this solitary evidence, nothing is known about the economic conditions of Gujarat preceeding the Mauryan Age. Kauṭilya informs that the people in Saurāṣṭra live by agriculture, trade and wielding weapons.[72] Inscriptions of Aśōka speaks of the extensive trade of the Mauryan Kingdom with countries of the Middle-East, Syria, Egypt, and Ceylon etc., where he had sent his ambassadors and Buddhist preachers.[73]

The author of the Periplus of the Erythrean Sea (I[st] century CE) presents a clear picture of agriculture and industry in Gujarat. He writes that the inlands of Barygaza (Broach) and Saurāṣṭra produce abundant corn, rice, oil of sesamum.[74] Strabo, Pliny and Ptolemy mention ports of Gujarat such as Bordexima (Porbandar), Manglosson (Mangrol), Ashtakapra (Hathab), Barygaza (Bharuch), Navasarip (Navsari) etc. From Periplus we learn that Barygaza (Bharuch) was the chief emporium of the western world. Imports from Mediterranean region included wine, perfumes, vessels of copper and brass, gold coins, sweet clover, melliot, perfumes or ointments, musical instruments and *yavanis*, while it exported textiles, dried ginger, medicinal herbs, spices, silk, long pepper,onyx etc. As many as 32 sites in Gujarat yield Roman pottery known as the Samian ware. Kamrej and Variav were the ports on Tapi trading with Romans.[75]

The Kṣatrapas gave considerable attention on agriculture, as is evident from a reference of repairing of Sudarśana reservoir by Śaka-Kṣatrapa Rudradāmana. Broach continued to be an important port about this time, as Ptolemy mentions that Broach was a great mart. The Kṣatrapas derived enough of revenues from the import duties at this port. Rudradāmana's Girnar inscription also makes a reference to such a *śulka* or custom duty.[76] Nahapāna's inscription refers especially of Rome from where enough revenue as import duty was collected. Skandgupta's inscription at Girnar refers to the reconstruction of Sudarśan Lake.[77] From the Mandsor stone inscription of Kumāragupta I and Bandhuvarman (473 CE), it appears that textile was among the important industry of Gujarat.[78]

Xuanzang (630-45 CE) informs that all the men in Saurāṣṭra derived their livelihood from the sea and through trading activities which also included exchange of commodities. Xuanzang during his visit to Gujarat (641 CE) observed Valabhī as rich and fertile place producing abundant harvests, flowers and fruits. He has

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mentioned about multi millionaires on whose mansions flags were fluttering. He has discussed about the clothing of the people which include silk, muslin, linen and varieties of fine wool. Spinning and weaving, bead-making, iron-smelting, ceramics and brassware were the main industries of Valabhī.[79] *Dasavaikalikācurṇi* (a Jaina text of seventh century CE) particularly refers Saurāṣṭra as a centre of trade where merchants visited frequently.[80] In *Bṛhatakalpabhāṣya* (circa sixth century CE) Broach is described as a centre where trade was carried both by land and water.[81] There are also references of private individuals possessing their own ships during the Maitraka period.We find reference of a rich merchant Vasudatta from Valabhī in *Kathāsaritasāgara* who sends his own son Vidyādhara to another country for trade.[82]

Dhananjaya Suri in his *Śatrunjaya Mahātmya* (circa 14th -15th century CE) refers to trade with China. It is said that traders from Jāvā had been to Dvārakā for selling jewel studded blankets.[83] The early Arab writers of the 9th-10th centuries CE also refer to the fertility of the soil of the region. From the *Abhidhanaratnamālā* we learn that Saurāṣṭra was famous for its bell-metal. Cambay and Sōmēśvara Paṭṭana were other important ports during this period. Prosperity during the Chaulukyan period is established from the archaeological and literary account. We come to know that rice, wheat, pulse, sugarcane, indigo, cotton, pepper, ginger, sesame, fruits and vegetables were the commercial crops. An Egyptian traveller refers to the textile products of Broach and Cambay which were famous under the name Baroj or Baroji and Kambayati respectively. Production of sugar, tanning of leather, perfumeries, house-building, iron and metal industries were also in a very flourishing condition during this period. Almost all the contemporary accounts univocally speaks of Aṇahillapāṭaka, Cambay, Dhavalakka, Broach and many other urban centres full of large residential buildings and other structures shows that house-building was also an important industry during the Chaulukyan period.

As many as thirty trades and professions of this time are known. The local control of three sea-ports: Cambay, Broach and Somnātha were greatly responsible for the material prosperity of the region. Buckram, tanned leather, leather goods and textiles were among the chief articles of export from the region.The import articles included among others horse, wines of good quality and metals. Marco Polo writes, "When merchants come to hither (Cambay) with their wares loaded on many ships, they bring above all gold, silver and copper. They bring the products of their own countries and carry those of the kingdom." He further says, "Merchants go there (Somnātha) from many lands, bringing with them much merchandise of different kinds. They sell there what they have brought with them, and take away the products of the kingdom."[84]

Gujarat maintained a brisk foreign trade about this time; merchants were going and coming between India and the far Eastern countries and Persia. Legends in Jāvā preserve the memory of a late wave of immigration from Gujarat. A traditional Gujarati verse, says that "he who goes to Jāvā never returns, if by chance, he returns, he brings back enough of money to live upon for two generations." Some of the tombstones of

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the Sultans of Samudra–Pase were probably imported from Gujarat which also suggests a brisk trade activity between Gujarat and Sumatra. From the *Jagaducarita* we come to know that merchants like Jagadu had Indian agents at Hormuz who maintained regular trade with Persia transporting goods in their own ships.[85] The developed economic conditions of Gujarat during the period is also established from the archaeological remains which include a large number of Brahmanical and Jaina temples and sculptures which are rich in carving and full of aesthetic sense.

Religious Background

There appeared a number of religious systems in Gujarat, some of which centred round historical persons, while others developed around mythological entities and forces of nature.The principal element that operated in the rise and growth of these systems was *bhakti*. It denoted primarily the adoration of some personal entity by others, and secondarily indicated the deep affectionate and mystic devotion for some personal god who was the chief object of worship by exclusive devotees (*ekabhaktas*).

Of the various Indian religions, Brahmanical ones were predominant in Gujarat during the historical times. All the major sects of it flourished in Gujarat and evince a new spirit of co-existence and mutual appreciation, and a new understanding, apparently in the context of new challenging situations. Buddhism continued its history, as elsewhere in the neighbouring region till about the eighth century CE and we do not find any evidence as such after that. Jainism was gradually gaining ground and it reached its new height during the Chaulukyan period.

Buddhism

Buddhism has been variously labeled as a religion, a philosophy, a civilization, or a culture. After its beginning around sixth century BCE, Buddhism remained basically a sectarian religion[86] till the time of King Aśōka (third century BCE). With Aśōka's reign, it entered a new phase of its history [87] where it was associated with a sophisticated high culture and it transcended the boundaries of local religions and politics and became a '*civilizational religion*'. By the beginning of the first century CE its civilizational character was well established in various areas of India and beyond. By the middle centuries of the first millennium CE, it had reached a high level of development across Asia.[88]

A number of caves, *stūpas*, and monastic remains in Saurāṣṭra and northern Gujarat (ancient *Ānarta)*, plus literary and inscriptional references attest the importance of Buddhism in Gujarat from the first century BCE through the Kṣatrapa and subsequent periods. The importance of Valabhī as a learning centre attracted national and international Buddhist scholars, [89] monks and nuns as a result we find Buddhism receiving patronage from the royal, officials, merchants and people of religious classes.

Mauryan's sway over the region during the Chandragupta's reign is attested from the Rudradāman's Jūnāgaḍh inscription in which Puṣyagupta Vaiśya is

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mentioned as his *'Rāṣṭrīya'* (governor) over the region.The Aśōkan inscription discloses that when Aśōka made his first commitment to the *'Dharma'* he was not personally a Buddhist, he became soon thereafter. He sponsored Buddhist missions not only within his own empire, but to other areas like in the Greek–ruled areas of the northwest and in Sri Lanka to the south. They inform us that he maintained a special interest in the well-being and unity of the Buddhist *saṁgha* and was concerned to emphasize the importance of Buddhist texts that dealt with lay morality. He undertook a royal pilgrimage to the sites associated with the great events of the Buddha's life.[90] Though we do not find any archaeological remain (except the Giranar inscription) contemporaneous with the Mauryan period in Gujarat but his ideology must have an impact on the socio-religious life of the people in the region.

The actual policies and actions undertaken by Aśōka represent only one aspect of his impact in facilitating the transition of Buddhism from a sectarian religion to a civilizational religion, the other aspect is evidenced in the legends of Aśōka that appeared within the Buddhist communities in the period following his death. These legends vary in the character from one Buddhist tradition to another.[91] But all of the various Aśōkan legends present in dramatic form an ideal of Buddhist kingship correlated with an imperial Buddhism that is truly civilizational in character. During the Aśōkan and immediately post-Aśōkan era there were few specific developments in Gujarat that sustained the transformation of Buddhism into a civilizational religion.

Chinese travellers Xuanzang and I-Tsing visited Gujarat and taken note of the important Buddhist sites like Valabhī and Vaḍnagar. Surrounding areas of Jūnāgaḍha, Devnimori, Tāraṅgā hills also attracted Buddhist mendicants as established from the available architectural remains. Xuanzang during his visit found monasteries and followers of the Hīnayāna Sammitīya[92] and Mahāyāna Sthavira Schools in the region of which the former was more powerful. In Kachchh it had 80 monasteries and 5000 followers whereas in Valabhī there were about 100 monasteries and 6000 followers. The Sthavira School was stronger in few places like Bharuch and Jūnāgaḍh. I-Tsing mentions that the Arya Sammitīya Nikāya[93] was in most flourishing state in Lāṭa (Southern Gujarat) and Sindh (Sind).[94] During this period the older Buddhist schools Hīnayāna, that had previously limited themselves to the oral transmission of tradition, and the newly emerging Mahāyāna fraternities as well, began to commit their versions of the Buddha's teaching to writing. Some Buddhist groups began to translate and write their most authoritative texts in Sanskrit, which had become the distinguished civilizational language in India. The earliest known Sanskrit inscription in Gujarat is Rudradāmana's Jūnāgaḍha inscription (150 CE).

During the three centuries i.e. from the second century BCE through the first century CE Buddhism became a powerful religious force in virtually all over India. New polities seeking to secure their control over culturally plural areas emulated Aśōka's example and adopted Buddhism as an imperial religion. It happened in Gujarat when the Indo-Greeks became supporter of the Buddhist cause. Menander and Apollodotus, considered as the real conquerors of Gujarat[95] were strong followers

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of Buddhism. The discourse of Menander (Milinda) with Thera Nāgasena in *Milindapañho* is well known. Even before Menander, a large number of Greeks who had settled in India particularly on the western coast had accepted Buddhism as evident from the fact that Aśōka thought it proper to send Buddhist missionaries under the leadership of Yavana Dhammarakkhita to *Aparāntaka* for the propagation of the *Dhamma*.[96]

From the first to seventh century CE, Buddhism enjoyed a period of immense creativity and influence in Gujarat.The main important feature of this period was that by this time Buddhism had also begun to penetrate into the trading centers. It happened more fully in northwestern India during the reign of King Kaniṣka (first century CE) when it reached into the trading centers in northern China and spread along land and sea routes across Southeast Asia to South China which to some extent also affected the cultural set up of Gujarat. Kṣatrapa who ruled Gujarat and neighbouring regions of Western India almost contemporaneously with the Kuṣāṇas have left architectural remains of Buddhist caves, *stūpa* and *mahāvihāra*. The earliest Buddhist remains of the period include a spacious monastic complex at Intwa on a hill three kilometers north of Girnar. An inscribed sealing found here dates the monastery to the reign of Rudrasena I (199-222 CE).[97] A number of Buddhist rock-cut caves and other Buddhist establishments of the Kṣatrapa period have been discovered from Jūnāgaḍha, Talājā, Sānā, Khambalida, Ḍhāṅka, Kedio Dungar (Rājpiplā), Ranpur, Gunthaligadh, Kadeśvari, Bhuj, Boria and Devnimori. Devnimori (now submerged under Mēśvō dam) was a thriving Buddhist centre in the third-fourth centuries CE. It was well connected by internal and external trade routes in ancient times, the main internal route were from Deśalpur (Mandsore) or Ujjain to Bharuch via Dungarpur, Bhilōḍā, Śāmaḷājī (a mile and a quarter north of Devnimori), Harshpur (Harshol), Karpatvanijya (Khēmakamaṇḍala).[98] The archaeological findings here beside others include two brick-built *vihāras*, an apsidal temple, and a *mahāstupa* surrounded by a number of votive *stūpas*. The Roman bronze sculpture of 'Atlas' figure,[99] 26 terracotta Buddha images and decorative elements like chequers, acanthus leaves[100] seem to reveal a blend of Gandharan with indigenous art styles and proves the international connection of this Buddhist site with the traders and elite class.

A certain evidence of the Guptas sway over Gujarat is met with the reign of Chandragupta-II (circa 80-415 CE) and Kumāragupta I (circa 415-455 CE) from the available numismatic evidences. Skandagupta is known to have governed this province through his viceroy Parṇadatta. The Gupta power seems to have come to an end in the region in circa 467 CE. We do not find any evidence as such of the period of having Buddhist affiliation. The Maitrakas of Valabhī who started as subordinates of the imperial Guptas gained eminence in mid–sixth century CE under Guṇasena (circa 555-570 CE). During their period we find Buddhism in a flourishing condition, confirmed by the archaeological evidences particularly inscriptions. Maitraka kings who issued land grants to Buddhist *vihāras* mainly include Dhruvasena I, Guhasena, Dharasena II, Śīlāditya I, Dhruvasena II, Dharasena IV, Dhruvasena III and Śīlāditya III.[101] The inscriptional evidences indicates that the Maitraka kings took keen interest

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in the maintenance of Buddhist monasteries. There are references of donations to *vihāras* in the vicinity of Valabhī, important among these include the *vihāra* founded by Bhadanta Buddhadasa which received a donation of a village from Dhruvasena I (in 536 CE). Close to this *vihāra*, *Acārya Sthiramati* founded *Bappādiya-vihāra*, to which Dharasena II gave two villages in 588 CE and Śīlāditya III gave one in 662 CE.[102] Several other new vihāras were also built during this period which include the *Bhaṭarka-vihāra* (probably founded by Senapati Bhatarka himself) and the *Dudda-vihāra* founded by Dudda, the niece of Dharasena I, to which the grants were given by Dharasena (534 CE), Guhasena (in 559 and 564 CE), Śīlāditya I (605 CE), Dhruvasena III (between 650 and 655 CE), and Śīlāditya III (between 666 and 685 CE) respectively.[103]

Mimma, a venerable lady founded the *Abhyantrika-vihāra* which was close to the *Bhaṭraka-vihāra*. Maitraka rulers Guhasena and Śīlāditya III gave grants to this *vihāra* in 567 and 675 CE respectively. The tradesman Kakka Mankila founded a *vihāra* in the *Dudda-vihāra maṇḍala* to which Dharasena II granted a village in 589 CE; another citizen Gohaka built a *vihāra* to which Dhruvasena too granted a village in 629 CE. *Ācārya Bhikṣu* Vimalagupta of *Kakkurāṇṇaja* established a *vihāra* near Sthiramati's *vihāra*, to which Śīlāditya III granted villages in 662 and 675 CE.[104]

These establishments were meant for the monks, but a group of *vihāras* for nuns eventually also came into existence. Śīlāditya-Dharmāditya granted villages to the *Yakṣasura-vihāra* in 606 and 609 CE, within its precincts a second *vihāra* was founded by Pūrṇabhaṭṭa (a relative of the chieftain Kakkuka) to which Dhruvasena-Bāläditya granted a village in 638 CE. Ajita, who was a tradesman, also founded a *vihāra*, to which the Garulaka chieftainVarahadasa II granted a village in 723 CE.[105] These Buddhist *vihāras* soon became great learning centres and attracted students of nearby region and other countries. Xuanzang writes that Gunamati and Sthiramati composed valuable treatises at the *vihāra* near Valabhī, which implies that the *vihāra* collected and produced books of the Buddhist faith. He gives a detailed account of the influence of Buddhism on two kings namely Śīlāditya I *alias* Dharmāditya and Dhruvasena II. The Arab invasion in 788 CE devastated the great learning centre at Valabhī along with other *vihāras* of the region which eventually affected status of Buddhism in the region and it soon started declining and we find no grant as such for the Buddhist monastery from any of the last four Maitraka kings.[106]

Strabo in his 'Geography of India' has discussed about a monk from Broach in Gujarat who died in Athens at the time of Augustus Caesar in the beginning of the first century CE. It is also believed that the Buddhist scholar Dharmagupta was originally from Lāṭa (south Gujarat) who visited China in the sixth century CE. The Dharmagupta School, which formed a division of the *Sarvastivāda-Nikāya* and prevailed in China, probably owes its origin into this exponent in India.[107]

Xuanzang who visited Gujarat around 641 CE confirms the importance of Valabhī (*Fa-la-pi*) through his remark that "When Tathāgata lived in the world, he often travelled through this country". Though we do not find any architectural remains

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from Valabhī but the literary and inscriptional information provide information regarding the contributions from the royals, merchants and elite class towards the propagation of Buddhism in the region.There are references of donations and grants from the royal kings and their family members, officials, merchants, and other elite class for meeting the expenses of perfumes, flowers, frankincense, lamps, and ointments and repair of religious structure, livelihood of the worshipper and for the undertaking of books of the holy faith.[108] By this period this elite class had come to include both a truly civilizational component that maintained close international contacts and travelled freely from one Buddhist Empire to another and beyond. A major aspect of the transformation of Buddhism into a fully civilizational religion was the differentiation that occurred between Buddhism as a civilizational religion and Buddhism as an imperial religion.

Recent excavations at Vaḍnagar fort justify Xuanzang's account (641 CE) regarding the Buddhist establishment at Vaḍnagar (*o- nan- to- pu-lo* = Ānandapur) and its role in the development of art, architecture and urbanization. The excavated Buddhist remains from here include among others two Buddhist *stūpas* and a monastery.

Vaḍnagar (23^{0}47' N; 72^0 39' E), located in the north-eastern part of Gujarat is considered amongst the ancient town of Gujarat. Ānartapura, Ānandapur, Chamatkārpur, Skandpur, Nāgaraka are some of the names which were prevalent during course of its history. Xuanzang records of more than 1,000 monks of Sammitīya School or little vehicle in the 10 monasteries at Vaḍnagar, suggest the importance of the place among the Buddhists during the period. However, much later during the Mughal period, *Ain-i-Akbari* records about 360 water bodies around the town, each having a temple.

The strategic location of Vaḍnagar helped in the development of Buddhism in the region as here two major trade routes (one from central India to Sindh; and the other from the port towns on the Gujarat coast to Rajasthan and north India) crossed each other. The main town of Vaḍnagar can still be seen within the ancient fortified area which measures approximately 995 m east to west and 660m north to south. The present settlement is perched on a high mound formed due to the gradual deposition of cultural debris during the last two millennium years of uninterrupted occupation. Red Polished Ware, the early historical period ceramics was reported here by S.R.Rao in 1952. Excavation conducted here by the M.S.University, Vadōdara (1953) revealed a sequence of three cultural periods.[109]

Gujarat State Archaeology has conducted excavations at Vaḍnagar (2006-08) in order to understand the historical background of the town, settlement pattern and growth during successive phases of its history, to study the Buddhist remains if any, and to understand the role played by Vaḍnagar in the ancient trade mechanism. The excavation carried out at the seven locations, three within and four outside the fortified town resulted with some major findings. The cuttings outside the town were only small trial trenches, providing information only regarding the expansion of the

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town during periods of its history. However, the following three locations within the fortified area have provided more fruitful results for the reconstruction of the complete cultural sequence of the site.

The excavation carried out near the Ghāskol Darwāzā (gate) in an area of about 30x25 m indicates a regular settlement beginning around the foundation of the settlement i.e. around 5rd century BCE. Only 8.15 m thick deposit could be excavated here from where remains of the Pre- Kṣatrapa, Kṣatrapa, Maitraka and Sōlaṅkī periods have been traced.The Buddhist Complex having a monastery and two votive *stūpas* is believed to be established around 1st century CE; and that occupation continued here till the 7th century CE. The monastery, square on plan measures 14.04m x14.04m. Near its NW corner is an extended portion on the western side consisting of two additional chambers confirming increase in Buddhist establishment during course of time. Due to these additional chambers, the east–west length of the monastery on the northern side measures 16.80 m.The plan of the monastery is thus a quadrangle with an open square courtyard in the middle surrounded by cells on all sides. It is evident that originally there were only nine cells, the southern side was provided with three cells, the other three sides had two cells each. Burnt bricks were used here for the construction of the monastery which is on a 1.60 m high plinth. The base of the plinth was decorated on the exterior with a moulded band. Due to this elevation, the threshold level of the entrance of the monastery automatically rose to the same height from the surrounding ground level.[110]

Two votive *stūpas*, one square and the other circular have been discovered near the north-eastern corner of the monastery.The one which is square on plan consists of three diminishing square terraces in elevation,the top surmounted by the '*aṇḍa*' made of moulded bricks of which only the circular base remains. The extant height of the *stūpa* measures 1.25 m. The lowermost terrace consists of four courses, the middle one consists ten and the upper one, two. The circular base of the '*aṇḍa*' measures 2.0 m in diameter. The second votive *stūpa* which is circular on plan, measures 2.24 m in diameter and only the lowest three courses are extant which lies north of the square *stūpa*. Both of these *stūpas* may be assigned to 4th -5th century CE.[111] The Buddhist remains confirm a strong Buddhist presence in the region during the period and corroborate the records of Xuanzang.

Other findings of Buddhist affiliation from the site mainly include a broken Buddha head made of red sandstone (second century CE), a votive tablet with a foot impression, six petalled flowers, and a crescent shaped stone tray depicting the scene of Monkey's gift of honey to Buddha. It is noteworthy here that the story of Monkey's gift occurs in Xuanzang's account that connects it with the Mathura and Vaiśālī. Shreds of Black Polished Ware with inscriptions in Brāhmi legends, *dev-śrī-ri-hi, śa-ka-sya* and *dha-ma* believed to be of the 2nd-3rd century CE styles have also been recovered from the monastery[112]. An amphorae-like handled jar, broken sherds of a large vessel known as a '*totpedo jar*'and a terracotta plaque with mouldings of acanthus leaves and a head are some other important findings of the monastery area which

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show foreign influence and international connections of the site. An impression of Roman coins belonging to Valentiman I (circa 364-367 CE) has been found on terracotta sealing, which interestingly depicts Brāhmi legend on its other face.[113]

Thus, from the Mauryan period with Aśōka's reign (circa 273-232 CE) we find propagation of Buddhism in Gujarat as a result it has a strong base till the Maitraka period (circa eighth century CE). During late Mauryan times the civilizational and imperial dimensions had not been clearly differentiated. However, by the beginning of the Christian era Buddhism had become a civilizational religion that transcended the various expressions of imperial Buddhism particularly in the Saurāṣṭra and Ānarta region.

Buddhist remains of the Maitraka period traced from Vaḍnagar are unique of its kind as we do not find any remains as such contemporary to this period. The famous Buddhist site at Devnimori is now submerged under the Meśvo dam.Though Valabhī and Vaḍnagar have been referred in texts and inscriptions as ancient religious sites but the findings from the Buddhist complex at Vaḍnagar fort are a major breakthrough which also defend Xuanzang's account and his itinerary for the exploration and excavation of Buddhist sites and also remind us about legend Sir Alexander Cunningham(1814-93 CE), whose obsession with the itinerary of the Chinese pilgrims before the archaeological survey is well known. Some of the major Buddhist sites explored by him are still landmark. Vaḍnagar (*o- nan- to- pu-lo* = Ānandapur) and Valabhī have been given equally importance by Xuanzang in his account during his visit to the region in 641 CE. The findings of the excavation at Vaḍnagar are definitely a major breakthrough. Now we can say that in addition to the Buddhist rock-cut caves and sanctuaries of the early Hīnayāna type which survive at Jūnāgaḍh (Upper Kot Caves near *Bāvā- Pyārā Maṭha*), Talājā, Sānā, Khambalida, Ḍhāṅka, and Boria, there is every possibility of other findings which can definitely add to the socio-religious and economic setup of Gujarat and throw light on the evolution of Buddhism in the region.

Jainsim

The association of Jainism with Gujarat is traceable to early times. Mount Girnar, Śatrunjaya, and Tāraṅgā in Gujarat are considered as the *siddhakakṣētras* among the Jainas. Ādināth, the first *Tīrthaṅkara*, is said to have delivered a sermon on Mt. Śatrunjaya.[114] It is said that the twenty-second *Tīrthaṅkara* Neminātth flourished in Saurāṣṭra during the time of Proto-historic Kṛṣṇa Vāsudeva.[115] A council of the Jaina monks was held at Valabhī under the presidentship of Nāgārjuna Suri and the extant portions of the Jaina canons were compiled and put to writing. Bhadrabāhu (fourth century BCE), the head of the Jaina *saṁgha*, is believed to have visited Girnar during his migration from south. It is said that the Mauryan king, who was a staunch Jaina, led a congregation from Ujjain to Śatruñjaya in the company of *Ācārya* Suhasti with 5000 *śramaṇas*.[116]

The *Kālkācāryakathā* reveals that Kālkā went to Broach and taught Jaina tenets

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to the people there.[117] Vikramāditya (the originator of the Vikram era) is said to have on pilgrimage to Śatrunjaya.[118] From Kṣatrapa period we find definite evidence regarding Jainism. The Jūnāgaḍh inscription of Jayadāman's grandson (second century CE) makes mention of *kēvalyajñāna* and *jarāmaraṇa.*[119] Jaina caves were excavated in the eastern quarter of Jūnāgaḍha in the second century CE. Two such caves bear motifs/ornaments on their doorways and are believed to be dedicated to Jaina worship.[120] Both are attributable to 197/8 CE, in the reign of Kṣatrapa Damajada I or Rudrasiṁha I, son of Mahākṣatrapa Rudradāman I. The lintel of one doorway is adorned with *aṣṭamaṅgala,* as can be seen also on roughly coeval Jaina *āyāgapaṭṭas* from Mathura. On the lower part of the doorjambs are large *nidhi-kalaśa* with human heads, representing anthropomorphic forms of *Padmanidhi* and *Śaṅkhanidhi.* A synod or the redaction of the Jaina *āgamas* had been convoked in Valabhī under *Ācārya* Nāgārjuna (c.mid-fourth century CE).[121]

Jaina religion was in a flourishing state during the Maitraka period. Though we do not find any Jaina temple of the Maitraka period but the period produced several Jaina celebrities as a result several important religious works were written in the region. A Second Valabhī Council was presided over by Devarddhigaṇi Kṣamāśramaṇa in circa 503/516 CE during the reign of the Maitraka monarch Droṇasimha I. The Jaina caves at Ḍhāṅka belong to the early Maitraka period and may be dated to the latter half of the sixth century CE; a colophone of the *Viśēṣa-āvaśyaka-bhāṣya* dated 610 CE proclaims its dedication in a Jaina temple in Valabhī; medieval Jaina notices refer to the transfer of Jina images to safer places when Valabhī was attacked in 788 CE.[122]

Dhanēśvara, who wrote *Śatrunjaya Mahātmya,* was contemporary and teacher of king Śīlāditya of Valabhī. *Mallavādin,* a great Jaina dialectician and the author of *Nayacakra,* was honoured with the title of *Vādin* when he defeated a Buddhist monk in a religious debate at Valabhī. The existence of *Svetāmbara* sect in the region is also indicated by Jaina bronze images traced from Akōṭā.[123] The hoard includes the four *Tīrthaṅkara* images, two of *Ṛṣabhanātha* and two of *Jivantasvāmī* considered as one of the finest pieces of early Indian metal art. The Jaina idols at Valabhī mentioned in the Jaina *Paṭṭāvalīs* also indicate the popularity of Jaina faith in the region.

Jainism saw its brightest days during the Sōlaṅkī period, as it found keen royal patrons in the Sōlaṅkī rulers. Mūlarāja, the founder king is known to have built a Jaina temple '*Mūlarājavasahikā*' at Aṇahillapāṭaka. Durlabharāja paid respect to the learned Jaina saints. He learnt the Jaina doctrine from *Jineśvarasuri* and honoured him with the title of Kharatra (the very keen one). His successor was Bhīma I under whose reign his *Daṇḍanāyaka* Vimalaśāha erected a temple at Abu dedicated to *Ādināth.* Jayasiṁha had a great respect for the Jainas and Jainism. Some of his ministers like Santu, Asuka, Vāgbhaṭa, Ānanda, Pṛithvīpāla, Muñjala and Udyana were Jaina. From the reign of Jayasiṁha the *Śvetāmbara* Jainism seems to have been pre-eminent in Gujarat. The Prabandhas indeed say that a debate was held in the royal court of Jayasiṁha in which the *Digambaras* headed by Kumudacandra were defeated by

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Śvetāmbara Devacandrasuri, the preceptor of Hemacandra, and as a result of this debate the *Digambaras* had to leave Gujarat.[124] The predominance of the sect is also reflected from the available archaeological source material. Kumārapāla was the greatest supporter of Jainism. Hemacandra mentions that almost every village during his reign had a Jaina temple. After Kumārapāla the royal patronage to Jainism seems to have ceased but the generous activities of the merchant princes like Vastupāla, Tejapāla and Jagadu were enough to compensate the loss. Jaina traditions credit Tejapāla and Vastupāla to have built a large number of Jaina temples, the temples built by them still stand to their credit at Ābū and Girnāra. Vastupāla also established Jaina libraries (*Bhaṇḍāras*) at Anhilavāda, Stambhatīrtha and Bhṛgukachchh. After the death of Vastupāla and Tejapāla, Jagadu, a merchant prince of Kachchh, continued their religious activities by erecting temples of *Tīrthaṅkaras* and making pilgrimage to holy Jaina places. His most charitable work was his services to humanity during the four years of severe famine (1256-1258 CE).[125] It is believed that this meritorious deed of Jagadu was inspired by a Jaina monk, which definitely must have elevated the position of Jainism in Gujarat. Jainism progressively became more important and extremely influential in cultural as well as socio-political matters during the Chaulukya period.

Vaiṣṇavism

The root of the Vaiṣṇavism in Gujarat goes back to the Epic age when Kṛṣṇa-Vāsudeva migrated from Mathura and settled in Kuśasthalī (later known as Dvārakā) in Saurāṣṭra. After the destruction of the Yādavas a long blank occurs in the history of Gujarat as we have no legend or evidence to know about the period between the fall of the Yādavas and the rise of the Mauryas in the region. Evidence for *Bhāgavat* (*Vaiṣṇava*) worship in Gujarat is available from the late fourth or early fifth century CE.[126] A few early heads of Vāsudeva are available from several sites; the Jūnāgaḍh inscription of the Gupta emperor Skandagupta (457 CE)[127] records that the local governor had built a temple dedicated to *Cakrabhṛt*(*Viṣṇu*) in the Girinagar environs.

The Gupta coins are found in Gujarat. The Gupta rulers proclaimed their *Vaiṣṇava* faith on the coins and thus greatly fostered its development in Gujarat. One of the salient features of '*Gupta Vaiṣṇavism*' was the close association of Bhāgavatism with yoga philosophy and solar worship described in the *Bhagavad Gītā* and in the Narayaniya section in the *Mahābhārata*. This is clearly indicated in the Tusam Rock inscription. The *Bhāgavata dharma* which had been adopted by the Guptas continued during the Maitraka period to a certain extent even though the Maitrakas were ardent worshippers of *Surya* and *Maheśvara*. Maitraka ruler Dhruvasena I professed to be a *Param Bhāgavata* and was first one in the Maitraka family to accept *Bhāgavata dharma*. Important *Vaiṣṇava* sculptures of the period have come to light from Śāmalājī (Sabarkantha District), Kathal (Kaira District) and Ōgaṇaja (Ahmedabad District).[128]

Garulaka kings, who ruled over a certain part of western Saurāṣṭra after the Guptas, were *Param Bhāgavatas*. The "Garulaka" seems to be a variant of "Garudaka" from *Garuḍa, Viṣṇu's* mount. No grant to a *Vaiṣṇava* temple has yet come to light of

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this period, but images of *Viṣṇu* in Gop (sixth century CE), *Balarāma* and *Viṣṇu* in *Ḍhāṅka, Viśvarūpa* from Kathalal, *Viṣṇu* from Ghumli (seventh century), and the survival of a *Daśāvatāra* temple at Kadvar and *Vaiṣṇava* temples in the Sonkansari group at Ghumli and Piṇḍārā (both of seventh century CE) attest the flourishing state of the Bhāgvata cult.[129]

During the post-Maitraka period a few temples of *Viṣṇu* were built in Saurāṣṭra and Ānarta like-Suvarṇatīrtha (Jamnagar district), Odadar (Porbandar district), Maithan (Surendranagar district), Pindāraka *tīrtha*, Vaḍnagar (Mehsana district). Recent excavations carried out by the Gujarat State Archaeology Department resulted in some important findings related with *Vaiṣṇavism* including a pre-Sōlaṅkī temple having images of *Viṣṇu* and *Gajendra-mōkṣa* on the *kaṭi-bhadra*. During the post-Maitraka period an independent branch of the Deccan established a royal house in Lāṭa (south Gujarat). Except one or two all the inscriptions of the Rāṣṭrakūṭas found at various places in Gujarat starts with the *stuti* of *Viṣṇu* and *Śiva* (*Hari* and *Hara*). Some of the inscriptions have literally compared the kings with *Viṣṇu, Kṛṣṇa* or *Rāma*. During this time we find names of the king as well as lay men related with *Vaiṣṇava* sect.[130]

Though the Chaulukyan rulers were basically *Śaiva* but their tolerance to other religion and sect is proved by the epigraphical and other evidences. Hemacandra Ācārya mentions that Mūlarāja worshipped *Mahālakṣmī* before he left for campaign. The *Puraṅic Bhāgavata Dharma* is indicated by a copper plate inscription of the time of Karṇadeva I, the son of Bhīma I. The Dohad inscription of the time of Siddharāja (1140 CE) starts with the invocation of *Vāsudeva* – '*Om Namo Bhagavate Vāsudevāya*'. According to *Saraswatī Purāṇa* there was a *Daśāvatāra* temple located to the south-west of the *Sahasraliṅga* Lake. Most of the temples built in the later part of the Chaulukyan period are dedicated to the *Trivikrama* form of *Viṣṇu* even though they may be known by the names of *Dāmodara, Gadādhara, Raṇachhōḍajī, Srīdhara, Daityasudana*, etc. and are unicellular, bi-cellular, tri-cellular, and penta-cellular. We find more images of *Viṣṇu* than the number of temples built for the deity during this period. The images of *Viṣṇu* in various forms indicate that *Vaiṣṇavism* made progress during this period.[131]

Vaiṣṇavism left considerable impact on the literary contributions of Gujarat. Hemacandra Ācārya wrote a collection of stories entitled '*Triṣaṣtiśalā-kāpuruṣacarita*' between 1216 and 1229 CE consisting life of 63 best men. Sōmēśvara wrote a drama *Ullagha Rāghava* in eight acts on the basis of *Rāmāyaṇa* which was enacted before the temple of *Kṛṣṇa* at Dvārakā. Prahalādana Deva (circa 1164-1209 CE) produced a one act drama '*Pārtha-parākrama*' based on an incident given in the *Mahābhārata*. Vastupāla under the name Vasantapāla wrote a Mahākāvya called '*Naranārāyaṇa*' in sixteen cantos in which the episode of Arjuna eloping with Subhadra is described. Srīpāla's grandson Vijayapāla (1204 CE) wrote a drama '*draupadī svyamvara*'. It was enacted on the occasion of *Vasantotsava* in the temple of *Tripuruṣadeva* at Aṇhilapāṭaka during the period of Bhīmadeva II (1179-1242 CE). He also wrote a summary of the *Mahābhārata* called *Bālabhāratakāvya*.[132] Thus, we see influence of *Vaiṣṇava* sect on the life of the people of Gujarat during the Sōlaṅkī period.

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Śaivism

The discovery of Harappan settlements of different sizes in Gujarat has proved that there was a wide dispersion of Harappa culture in Gujarat. It is believed that some of the beliefs and practices of the Harappan Civilization served as a foundation for aspects of later religion particularly that of *Śaiva*. The best example is "Proto-*Śiva*" on the Indus seal. Depiction of bulls, *liṅga*, and a number of male figures on several Harappan seals have characteristics which also suggest its associations with later Śiva imagery. Since Gujarat has maximum number of Indus sites, the region must have influence of it during the third millennium BCE.

The name of Kṣatrapa kings, such as Rudradāmana and Rudrasimha infer that they were *Śaiva* and were worshipping *Śiva* in the form of *Rudra* (*Śiva-liṅga*). Evidence of a brick *Śiva* temple of the period has been found near the remains of Devnimori *stūpa*. Remains of other *Śaiva* temples, of a later date have also been noticed from the site. Of these, a magnificent *Nandī*, exquisitely carved in stone and presently displayed in Prince of Wales Museum, belongs to the period. Some of the important sculptures have been illustrated by U.P.Shah in his monograph '*Sculptures from Śāmalājī and Rōḍā*' which include standing *Śaivaite* deity (SSR, fig.21), Mother and child (SSR, fig.23), *Pārvatī* as *Bhilodī*(SSR, fig.25), *Kumāra* from Vadodara (SSR, fig.60a) and *Umā-Maheśvara* from Kapurai (SSR, fig.60a).They are truly representative of the Gupta period. *Śiva* and *Pārvatī* (SSR, fig.52), *Pārvatī* and *Gaṇēśa* (SSR, fig.53) from Tintoi, in the same style but showing little heaviness are of later period. Evidences of worship of *Śiva* in the form of *Mukha-liṅga* (2.5" *Ekamukha-liṅga* of basaltic stone from Broach) have also been obtained. Karvan was the birthplace of *Lakulīśa* cult, where remains of fourth century brick temple and an image of *Lakulīśa* (in village Avakhan near Karvan) have been found. *Lakulīśa* (circa first half of the second century CE), the patriarch of *Pāśupata Śaivism*, was born at Kāyāvarōhaṇa or Kāyāvatara (Karvana, near Vadodara) in southern Gujarat. Some of the Kṣatrapa kings (circa second-fourth centuries CE) seem to have been worshippers of *Rudra* and *Mahāsena* (Skanda) as the archaeological evidences nearby Devnimori *stūpa* and rock-cut caves at Mandor, on the Hiraṇya river near Prabhāsa of the same period seem *Śaivite*.

Śaivism was the paramount religion, both of the people and royalty, and hence, of the State during the Maitraka and Chaulukya period. A large number of the extant temples and sculptures of the period have been noticed which are of *Śaiva* affiliation. Of the 16 Maitraka monarchs, 13 were called "*Parama-Mahēśvara*" in their copper-plate charters, and their seals bear the figure of *Nandī*. One copper–plate charter issued by the Maitraka- king Śīlāditya-Dharmāditya in 609 CE is granted to a *Śiva* temple constructed by Harinātha in a village called Vatapadra in Saurāṣṭra.[133] A copper-plate inscription of Dhruvasena II refers to *Bharthiśvara-taṭāka* in the Konaka-pathaka of Kheṭaka-āhāra, which implies the existence of a *Śaivite* temple.[134] Somanātha, the first among the 12 *Jyotirliṅgas*, was the patron deity of the Chaulukyas. The celebrated temple is believed to be founded at the beginning of Christian era by Soma Śarmā, a *Śaivite* patriarch who flourished before *Lakulīśa*.

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Śaktism

Śakti worship was fairly prevalent in Gujarat. We find many such sculptures from Śāmalājī and Rōḍā, which have been discussed in detail by Herman Goetz[135] and U.P.Shah.[136] There is reference of a Maitraka ruler Drōṇasimha in the sixth century CE giving grants to temples of Kottammahika (Mahiṣamardinī) and Pandurarya (Kṣemarya or Ambikā-Kṣēmaṅkarī) in Trisangamaka village situated in Hastavapura-aharani that were renewed by Dhruvasena –Bālāditya in 639 CE. The *Padmapurāṇa* (circa seventh-eighth century CE) refers to *Svabhradeśa* (probably the area between the Sabarmati and Mahi rivers) as the *Pandurarya tīrtha.*[137] *Durga Mahiṣamardinī* often assumed a benevolent form of *Ambikā- Kṣēmankarī* (*Pandur-arya, Santa Durgā*), and was as much favoured as her other more universal and violent form. The patron goddess of the Chaulukyas was Kanteśvari which shows influence of *Śākta* cult among the people during course of time. Still we see every native of the state has its *kula devī* to whom they worship in every auspicious occasions. Even the *Gujaratīs* who are settled in other countries come for the worship. *Navarātri* is celebrated in large scale and at night *garbhā* dance is held inside the *pāṇḍāls.* This has been promoted as event tourism by the Gujarat State Government.

Sun-Worship

Sūrya, the visible celestial luminary, was worshipped in India from very early times. The archaeological discoveries have traced back the worship of Sun to the prehistoric age.[138] Till date, more than hundred settlements of different sizes have been unearthed, pointing to the deep penetration of the Indus valley Civilization in Gujarat. The evidence of the Sun worship on the part of the people of the Harrapans in Gujarat is provided by the symbols and designs marked on the seals and potteries which have come to light from the proto-historic sites such as Dēśalapur, Dhōḷāvīrā, Lothal, Prabhāsa, Rangpur, Rojaḍī, and Surkotdā. Ṛgvēdic hymns to *Sūrya* contain many epithets which had a hand in influencing many of his traits in the Post-Vedic age. The worship of the Sun god and his various aspects were more advanced during this period.[139] *Saura* as a cult is first mentioned in the *Mahābhārata.* The *Mahābhārata* (II.50.16) describes him as *Deveśvara* i.e. Lord of of Gods.[140] Many other Sanskrit works of a general character belonging to the Gupta period and afterwards, also contain similar references. From the sixth century BCE to the second century CE, the social background of *Saura*-cult included even members from lower castes. We find a text *Sūryaśataka* composed by Mayūrabhaṭṭa (7th century CE) in the deity's eulogy. These facts suggest the existence of a *Saura* School of the Sun-worshippers. Saurāṣṭra peninsula and Lāṭa in Gujarat were the flourishing centres of *Saura*-cult. The Jaina Harivaṁśa (784 CE) records Saurāṣṭra as an *adhimaṇḍala* for Sun-worshippers.[141] The Sun temple at Mōḍhērā in north Gujarat is among the world famous temples.

Gujarat is known for its living rich cultural traditions. History of Sun worship goes to proto-historic period as the depiction of it are found on potteries.Through

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the mythical stories the deity was accepted as a family member among the people of the region as we find Sun being married to *Sanjñā Dēvī*, native of Prabhāsa Pāṭaṇa. *Sanjñā Dēvī* was soon known as *Rāndala Dēvī* and worshipped as the goddess of fertility. The *pauraṇic* story with some interpolations is still popular among the devotees who either worship her as their *kula dēvī* or to fulfill their desire. Presently there are more than three *Daḷavā* in Saurāṣṭra where we find modern temples of *Ravi Rāndala Mātā*.

Concluding Remarks

Archaeological evidences prove the existence of Stone Age culture in Gujarat. The province was one of the main domains of Harappans as over four hundred settlements have been discovered so far. During the Mature Harappan Period we find extensive trade and expansion of Harappans in the region. Kuśasthalī (Dvārakā) was an important place during the epic age. The documented history of Gujarat starts from the Mauryan period and Gujarat played a major role in the expansion of Buddhism in and around the region during this period. Indo-Greek period is better known for mutual exchange of art and culture. Menander, the important ruler of the dynasty ruled Gujarat, is better known for the text '*Milindapañho*' containing the dialogues between him and Nāgārjuna.

Western-Kṣatrapas, who ruled the state, were great administrators.They have left architectural remains of Buddhist caves, *stūpa-s* and *mahāvihāras* beside fine specimens of sculptures. By the Gupta period Gujarat had come into contact with many foreign civilizations—Iranian, Hellenistic, Parthian, and Roman-Syrian and freely borrowed art-motifs but had the genius to mold and absorb them as a result of which they were integrated into an Indian cultural amalgam. Maitrakas of Valabhī who started as subordinates to the imperial Guptas gained eminence in the latter half of the sixth century CE. The period witnessed a remarkable growth of socio-economic set up and consequently we find developments in religion, art and architecture including that of *Saura* affiliation.

For more than two centuries, i.e. from circa 745 to 950 CE, the mainland of Gujarat became the political arena between the Gurjara Pratīhāras and the Rāṣṭrakūṭas, while Saurāṣṭra was ruled by a number of dynasties like Saindhavas, the Cālukyas, the Cāpas and the Varahas. Under the Chaulukyas, Gujarat acquired a strong political homogeneity and witnessed the construction of a large number of temples and sculptures including those associated with Sun. Sun temple at Mōḍhērā is one of the finest pieces of art of this period.

Notes and References

1. F.E.Zeuner, *Stone Age and Pleistocene Chronology of Gujarat*, Poona, 1950, p.23
2. The Lower Paleolithic Period in Gujarat is represented by large assemblage of stone implements found at several sites on the banks of rivers such as Sābarmatī, Māhī, Orsaṅg and Narmadā. The Middle Paleolithic tools are hardly found in the North and Central Gujarat, while their concentration in Saurāṣṭra is well-marked. The Mesolithic Period is characterised by microliths, which have been discovered from almost all over Gujarat including Laṅghnāj.

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3. B.Subbarao, *The Personality of India*, Baroda, 1958, p. 133
4. *Ibid.* p. 133
5. *Ibid.* pp. 133-34
6. B.Subbarao, *Baroda Through the Ages*, Baroda, 1953, p. 56
7. The *Purāṇas*, however mentions that it were the Aryans, the Bhṛgus and the Saryatas, who first settled in Gujarat (K.M.Munshi, *The Early Aryans in Gujarat*, Bombay, 1941,pp.27-28). It is said that Ānarta, son of Saryati, gave his name to Gujarat, and his son *Revata* founded *Kuśasthalī (Dvārakā)*, the capital city from where the country of Ānarta was ruled. *Revata's* son *Raivata Kukudmin* had a daughter *Revati* who got married to *Balarāma*, the elder brother of *Kṛṣṇa*. Later *Raivata* also lost his kingdom to the *Yādavas*.The *Yādavas* were in close alliance with the *Paṇḍavas* of Indraprastha (*Mbh. Ādi Parva*, sects 221-22). It is believed that on a certain occassion when *Kṛṣṇa* had gone to Indraprastha to attend the *Rājasūya* sacrifice performed by *Yudhiṣthira*, king Salva of Saubha attacked Dvārakā(Mbh.,Sabhā Parva,sects13-14). *Kṛṣṇa* thereupon hurried to Dvārakā, proceeded against Salva and slew him (*Mbh., Vana Parva*,sect 22). But the *Yādavas* could not survive for long as the holy Dvārakā is said to have been swallowed up by the sea.
8. D.C.Sircar, *Select Inscriptions*, Vol.I, Calcutta, 1942, p. 171; the name 'Tuṣāspa' is believed to be of Iranian origin.
9. H.C.Rayachaudhari, *Political History of Ancient India*, Vth edition, Calcutta, 1950, p.352.
10. Bhagwanlal Indraji, "History of Gujarat", Gazetteer of the Bombay Presidency, vol., pt.1, Bombay, 1896, p. 16
11. W.W.Tarn, *The Greeks in Bactria and India*, 2nd edition, Cambridge, 1951, p. 147.
12. W.MacCrindle, "Periplus of the Erythraean Sea", in *India Antiquary*, Vol.VIII, pp.42-43
13. W.W Tarn,.*op. cit*, pp. 147-50
14. A.K.Narain, *The Indo-Greeks*, Oxford, 1962, pp. 68-69
15. E.J.Rapson, *British Museum Catalogue of the Coins of the Andhra Dynasty, the Western Kṣatrapas, the Traikutaka Dynasty and the "Bodhi" Dynasty*, Oxford, 1967, pp. CVIII and CXCIV.
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26. A.S.Altekar, in Yazdani, G. (Ed.), *The Early History of the Deccan*, pt. IV, London, 1960, pp. 187-88 J.Burgess, *Buddhist Cave Temples and Their Inscription*, Varanasi 1964, p. 127
27. A.S.Altekar, *op.cit.*,pp.187-88
28. Krishna Deva, *Temples of India*, Vol.I, New Delhi, 2000, pp.46-47
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36. A.S.Altekar in *The Age of Imperial Kanauj (AIK)*, pp. 6-7
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39. *Ibid*, pp.81-82
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47. *Ibid*, p. 255
48. *Ibid*,p.276
49. *RTT*, p. 125
50. D.C.Ganguly in *AIK*, p. 98
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52. *Ibid*, p. 101
53. *Ibid.*, pp. 98-100
54. *Ibid.*, pp. 100-1
55. G.C.Choudhary, *Political History of Northern India from Jain Sources*, Amritsar,1954,pp.200-01
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59. A.K.Majumdar, *Chaulukyas of Gujarat (A Survey of the history and culture of Gujarat from the middle of the tenth to the end of the thirteenth century)*, Bharatiya Vidya Bhavan, Bombay, 1956, pp.23-33
60. *Ibid.*, pp.34-46
61. *Ibid.*, pp.43-50
62. *Ibid.*, pp.54-60
63. *Ibid.*, pp. 60-65
64. *Ibid.*, pp.76-86
65. *Ibid.*, pp.80-88
66. We find Kumārapāla's inscription inside the Sammiddheśvara Temple at the Chittaurgarh fort. From the available art evidences its clear that it was originally a *Jinālaya*.
67. A.K.Majumadar, *op.cit.*, pp.89-125
68. *Ibid.*, pp.126-130
69. *Ibid.*, pp. 138-167
70. *Ibid.*,p.148
71. S.R.Rao, "A Persian Gulf seal from Lothal", *Antiquity*, Vol.XXXVII, pp.96-99.
72. *Arthaśāstra*, Eng. trans. by Shamasastry, R., 4th ed. Mysore, 1951, II.378.
73. D.C.Sircar, *op.cit.* p.171
74. Mac Crindle, "*Periplus of the Erythraean Sea*", *Indian Antiquary*, Vol.VIII, p.140.
75. S.B.Rajyagor, "Ancient Ports of Gujarat", *Marine Archaeology of Indian Ocean Countries (MAIOC)*, Oct. 1987, (Ed. S.R.Rao) Proceeding of the First Indian Conference, Goa 1988, p.113
76. D.C.Sircar, *Select Inscriptions*, Vol.I, University of Calcutta, 1942, p. 173
77. *Ibid.*, pp. 305-307
78. *Ibid.*,pp.299-307
79. S.B.Rajyagor, *MAIOC*, p. 113
80. J.C.Jain, *Life in Ancient India as depicted in the Jaine, Canons*, Bombay, 1947, p.273.
81. *Ibid*, p. 113.

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82. Somadeva, *Kathāsaritsāgara*, Vol.I., Eng. trans. by Tawny, C.H., Calcutta, 1968, p.1
83. S.B.Rajyagor, *MAIOC*, p. 113.
84. A.K.Majumdar, *op.cit.* p. 266
85. *Ibid.*, pp. 266-267
86. In Buddhism the negation of personality and the emphasis on a rational and ethical outlook is couraged the play of imagination and myth-making. But the life of Indian people was hardly touched by the metaphysical doctrines of the soul and the hair-splitting arguments relating to *karma*. What stirred the masses were the *Tathāgata's* contemplation of human suffering with infinite yet serene compassion, and his message of universal charity and goodwill. Thus, the Buddha and the infinitely varied Bodhisattvas captured the hearts of the emotional millions. For the first time the common people, who were mostly distant spectators at the occasional sacrifices undertaken by the upper castes, and who were often requisitioned as reluctant workers in these rituals, now found something direct appeal to their minds and hearts. Among the teachers and monks Buddhism remained largely a philosophical religion founded on reason or elevated *jñāna*, or mystical experience. Among the common people it became a religion of *Bhakti*.
87. The humanism of Aśōka and the rescue of the ancient, tolerant, universal code of duties and obligation (*porana-pakiti*) from neglect which he sought were essentially products of the age, saturated as it was with the charity and compassion of primitive Buddhism.
88. Though it largely disappeared from India in the early medieval period; however it continued to flourish in Gujarat until the eight- ninth century CE.
89. We also find references of *vihāras* built for monks from foreign countries like the Bappadiya *vihāra* near Valabhī, built by *Ācārya* Bhikṣu Sthiramati.
90. Mircea Eliade (Editor in chief), *The Encyclopedia of Religion*, vol.2, Mastillan Publishing Company, New York, 1987, p.339.
91. For example, the Theravādins present an idealized portrait of Aśōka and depict him as a strong supporter of their own traditions. Another widely disseminated Aśōkan text, the *Aśōkāvadān*, composed in Northwest India probably in a Sarvastivāda context, depicts an equally imposing but more ambivalent figure, sometimes cruel in behaviour and ugly in appearance. A section of scholars believe that Buddhism must have entered Gujarat quiet early even during the life time of Gautama Buddha and they take reference from Therīgāthā about Vaddhamātā Therī of Bharukaccha.
92. The Sammatiyas held that "an *arhant*, already in possession of *Nirvāṇa*, can fall away; that there is an 'intermediate state' (*antarbhāva*); regarding the *karman*, that while there is a merit in giving, there is also a merit accruing to the giver by the use which a monk makes of the objects given; that even the declaration of non-killing etc., is a moral act; that a *pudgala*, a sort of body or soul, which was permanent existed."
93. Xuanzang has discussed it as Hīnayāna Sammitīya School.
94. Beal, *Buddhist Records of the Western World* II, p.226; H.D. Sankalia, *The Archaeology of Gujarat (including Kāṭhīawār)*, Bombay, 1941, p.230.
95. The author of the Periplus states that some coins, which bore Greek legend and the devices of Apollodotus and Menander, were current in Barygāzā (Broach). On the combined testimony of these evidences it is held that the Indo-Greeks got possession of the Indus. Strabo quoting Apollodotus informs that the Greeks occupied not only Patalene (Indus Delta) but also the kingdoms of Saraostos (Saurāṣṭra) and Sigerdis (Sāgardvīpa-Kachchh). W.W.Tarn, *The Greeks in Bactria and India*, 2nd ed., Cambridge, 1951, p.216; Mac Crindle, J.W., Periplus of the Erythraean Sea", Indian Antiquary, vol.vii, pp.42-43.
96. H.D.Sankalia,*op.cit.*, Bombay, 1941, p.229
97. The legend reads: *mahārājā-Rudrasena-vihāre-bhikṣu saṅghasya*.

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98. U.P.Shah, *Sculptures from Shamlaji and Roda*, Bulletin of Baroda Museum and Picture Gallery, Baroda, vol.xiii, 1960, p.2
99. Roberta Tombler, *Indo-Roman Trade from Pots to Pepper*, London, 2008, pp.123-24.
100. For detail see R.N.Mehta and S.N. Chowdhury, *Excavation at Devnimori*, Baroda, 1966
101. H.G.Shastri, *Gujarat under the Maitrakas of Valabhi (History and Culture during the Maitraka Period-circa 470-788 AD.)*, Vadodara, 2000, pp 215-229
102. M.P.Vora and M.A. Dhaky, "Maitrakas of Valabhī and Garulakas of Western Saurāṣṭra" in *Encyclopaedia of Indian Temple Architecture-North India (Foundations of North Indian Style-c.250* BC. *AD 1100)*,vol.II, part I:Text, Michael W. Meister, M.A. Dhaky and Krishna Deva (Eds.) Delhi,1988, pp.172-73
103. *Ibid.*, p.172
104. *Ibid.*
105. *Ibid.*
106. *Ibid.*
107. Atul Tripathi, "Buddhism as a Civilizational Religion in Gujarat", in *Samiṭya*, vol.xxvi, nos.1-4, April2009-March 2010, pp.11-22
108. A grant of king Guhasena makes mention of an additional requirement in the *vihāra*, viz. the undertaking of books of the holy faith.
109. Y.S.Rawat, "Recently found ancient monastery and other Buddhist remains at Vaḍnagar and Tāraṅgā in north Gujarat, India" in *Proceedings of the International Seminar on Bhujang Valley and Early Civilization in Southeast Asia*, (Eds.) Stephen Chia and Barbara Watson Andaya, University Sains Malaysia & Ministry of Culture, published by Dept.of National Heritage and Ministry of Information, Communication and Culture, Govt. of Malaysia 2011, pp.202-221
110. *Ibid.*, p.203
111. *Ibid.*, p.219
112. *Ibid.*, p.220
113. *Ibid.*
114. Hemacandra, *Triśastiśalākāpuruṣacarita*, vol.I, Eng.trans.by H.M.Johnson and B.Bhattacharya (ed.), Baroda, 1931, p.356
115. It is said that he renounced the work at Raivataka and obtained omniscience, and finally emancipated together with a large number of sages. (*Triśastiśalākāpuruṣacarita*, vol.v, p.265 and 313).
116. Harihar Singh, *Jaina Temples of Western India*,Varanasi,1982,p.19
117. W.N.Brown, *The Story of Kalka*, Washington, 1933, pp.60-63.
118. A.S.Gopani, "Jainism in Gujarat," Vidya, vol.ix, p.236.D.C.Sircar, *Select Inscriptions*, vol.I, Calcutta, 1942, p.177
119. James Burgess, *Antiquities of Kathiawar and Kachh*, reprint, Varanasi, 1971, pl.xvii, figure 3.
120. EITA-North (Foundations of North Indian Style-c.250 B.C.-A.D.1100), India,vol.II,Part 1:Text,p.16
121. *Ibid.*,p.172
122. Harihar Singh,*op.cit.*,pp.21-22
123. U.P.Shah, *Akota Bronzes*, Bombay,1959, pp.26-28
124. Harihar Singh, *op.cit.*p.20
125. *Ibid.*
126. Few sculptures of *Vaiṣṇava* affiliation have been found from Dolatpur (Kachchh), Śāmaḷājī and Ahawā (South Gujarat) assignable to the Kṣatrapa period.
127. The imperial Guptas who ruled over Gujarat were great patrons of the *Vaiṣṇava* cult. This is the only inscription of the Gupta rule in Gujarat. It starts with an invocation to the *Vāmana* and

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talks about the money, time, and energy spent by the administrator Cakrapālit on the construction of *Viṣṇu* temple '*Cakrabhṛt*' in 457 CE.

128. Harpriya Rangarajan, *Spread of Vaisnavism in Gujarat up to 1600 AD. (A study with special Reference to the Iconic form of Viṣṇu)*, Bombay, 1990, p.3
129. EITA-North India (Foundations of North Indian Style-c.250 BC- AD.1100), vol.II, Part 1: Text, p.171.
130. Harpriya Rangrajan,*op.cit.*,pp.9-12
131. *Ibid.*,pp.12-13
132. *Ibid.*
133. H.G.Shastri,*op.cit.,p.208*
134. *Ibid.*,p.171
135. H.Goetz's paper on 'Gupta Sculptures from North Gujarat,' in *Journal of the Gujarat Research Society,Vol.XIV*, p.
136. U.P.Shah paper on 'Sculptures from Shamlaji and Roda', in *Bulletin of the Baroda Museum and Picture Gallery*, Baroda, 1960., p.
137. H.G.Shastri, *op.cit.,p.171*
138. V.C.Srivastava, *Sun-Worship in Ancient India*, Indological Publication, Allahabad, 1972, pp.48-50
139. L.P.Pandey, *Sun-Worship in Ancient India*, Delhi, 1971, p. 1-2; M.Ghosh, *Rock Paintings and other Antiquities of Pre-historic and later times*, MASI No.24, p.10.
140. J.N.Banerjea, *The Development of Hindu Iconography (DHI)*, Munshiram Manoharlal Publication, Delhi, 1974, p. 429-30
141. सौर्याणामधिमणले जययुते वीरे वराहे इति।

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3

Geography and the Religious Sites

The present state of Gujarat was formed on the 1st May, 1960 by bifurcating the bilingual state of Bombay on the linguistic basis. It covers an area of 1, 96,024 sq.km and presently divided into 26 districts (**Plate-1**). It is enclosed with the North latitudes 20° 10' to 24° 50' and East longitudes 68° 40' to 74° 40'.[1] The north and north-eastern boundary of the state touches the states of Rajasthan and Madhya Pradesh, whereas, its east and south-east boundaries touches Maharashtra state. The north-western border of the state touches Pakistan.

Gujarat has the longest coastline of 1600 km overlooking the Arabian Sea on the western side which provide important sea-ports[2]. The state is divisible into Kachchh (Jakhan– Kandla), Saurāṣṭra (Jamnagar–Okha, Dvārkā-Diu, and Diu-Bhavnagar) and Mainland (Khambhat -Dahej and Hansoe- Umbargaon) segments.[3] As per Census Report-2011, the provisional population of Gujarat is 60,383,628.[4]

Physiography

Gujarat furnishes an interesting example of a terrain endowed with geologic, physiographic and climatic diversities. Physiographically, the state of Gujarat comprises three natural zones - (I) Plain or Mainland of Gujarat, (ii) the region of Saurāṣṭra, and (iii) the desert region of Kachchh. Each of these zones is marked by its own characteristics. The mainland of Gujarat is further divisible into the Eastern Rocky Highlands and the Western Alluvial Plains. The Peninsula of Saurāṣṭra forms a rocky tableland fringed by coastal plains, a major portion of which is occupied by the Deccan lava flows.[5] Kachchh is divisible into four geomorphic types[6] –

(i) The Rann,
(ii) The low-lying Banni plains,
(iii) The hilly regions,
(iv) The southern coastal plains.

The physiographic diversity of the state is a reflection of the factors of geology, climate and sea level change.

Climate

Gujarat, being located on the tropic of cancer, falls in the sub-tropical climate zone

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and a large part of the state lies between 35° C and 45° C isotherms. The rainfall in the state is moderate. Climatic conditions varies greatly in the state and on the basis of climate the state is divisible into the following five regions[7] —

(1)	Sub-humid	-	South Gujarat (south of Narmadā)
(2)	Moderately humid	-	Central Gujarat (between Narmadā and Sābarmatī)
(3)	Humid and Salty	-	South facing coastal region of Saurāṣṭra
(4)	Dry	-	Regions of Central Gujarat, north of Ahmedabad and parts of Central Saurāṣṭra
(5)	Arid and Semi-arid	-	North Gujarat and Kachchh

Drainage

Drainage of mainland shows two distinct sets. Rivers in the north-western part (Rupen, Sarasvatī and Banās) arise from Aravallī hills and flow into the Rann of Kachchh. The rivers have courses of about 150 km length at the maximum and are more or less seasonal carrying water only during the monsoon. The rivers draining the central and southern parts fall into the Gulf of Khambhāt and Arabian Sea. Major rivers are Tāpi, Narmadā, Māhi and Sābarmatī.[8]

Soils

The soils of Gujarat show much diversity and can broadly be classified into - (1)Entisols, (2) Inceptisols, (3) Vertisols, (4) Aridisols and (5) Alfisols.[9]

Flora and Fauna

The vegetation of Gujarat varies greatly in its different parts. The diversity is due to variations in rainfall, altitude, soil etc.

The chief domestic animals of the state are cow, buffalo, horse, camel, sheep, goat and donkey. The important wild animals of the cat family found in Gujarat are *Panthera leo persica* (Asiatic lion), *Panthera tigris* (Tiger), *Panthera Paradus* (Panther) etc. The wolf, jackal and fox, representatives of the dog family, also inhabit many forested parts of the state. Sambar, Indian gazelle, black buck, chital, nilgai, etc. are the ungulates found in all the forest area. Wild boars are also found in large numbers. The smaller animals include the langur, jungle cat, mongoose, hare, civet cat, rattle shrew, hedge-hog, pangolin, porcupine, squirrel, gerbil and rat. Important reptiles found in Gujarat are marsh crocodile, python, variety of snakes (such as vipers, kraits, water-snakes, wolf-snake, and rat-snake), monitor-lizard, chameleon, garden-lizard etc. Important birds of Gujarat include peacock, flamingo and the rare Great Indian Bustard.[10]

Political Situation

In ancient time Gujarat had three divisions, viz. Ānarta, Saurāṣṭra and Lāṭa. According

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to A.S. Altekar, Ānarta hardly extended up to Ahmedabad in the south, while on the west it was bounded by the Rann of Kachchh, on the north by the Abu ranges and on the east by Malwa. Saurāṣṭra was the name of the whole peninsula, but at times it denoted only the southern portion of Kāṭhīawār; the northern part was probably included in Ānarta. Lāṭa corresponded to southern Gujarat, extending from the south of the Mahi or at times south of the Narmadā up to Daman.[11]

The three provinces – Ānarta, Saurāṣṭra and Lāṭa were themselves divided throughout the first millennium CE among several petty states. Soon after the 10th century CE the territory to the north of Mahi river came to be known as *Gurjaramaṇḍala*, or *Gurjarabhūmi*. In the 12th century CE the *Gurjaramaṇḍala* region continued to be known by few other names such as *Gurjarātra, Gurjarātri, Gurjjarāṣṭra, Gurjaradhāritri* and *Gurjaradhāra*. Lāṭa and Saurāṣṭra, however, were called *Gurjarātra* or Gujarat only by the end of the 13th century or the beginning of the 14th century CE, when the Muslims invaded Gujarat, conquered all these provinces, and applied for the purpose of administration the term 'Gujarat' for the whole province.

Overland Routes

Gujarat was connected with new neighbouring countries by five ancient overland routes. The most important was the northern route, which connected Gujarat with Sindh and Punjab via Rajasthan. This route probably connected Ahmedabad with Delhi via Ajmer, passing through many important cities like Mehsana, Siddhapur, Palanpur, Bhinamal, Jalor and Merata. The northern frontiers of Gujarat being unbarricaded by nature, the invasions have usually been conducted from that side. Probably the earliest large scale movement along this route was that of the Śakas and the Huṇas. The cultural contact between Gujarat and Rajasthan is also evident from the fact that the temples of the two regions have many features in common with one another. The eastern routes connected Gujarat with Mālwā and the Gangetic basin. One of these was a land route, which passed through Idar, Khedbrahma, Halol and Śāmaḷājī and was frequently used by the Mauryas, the Guptas, and the Sōlaṅkīs. The other was the water way provided by the rivers like Narmadā and Tāptī. Since the greater part of this region lie between the forested hills of the Satpurā ranges, it is probable that it was extensively used.[12]

There was a north-eastern route from Sōpārā which passed towards the north via Dahod-Ratalam pass. With this was linked up the old route from Ujjain to Broach. The main north-south route lay along the north Kōṅkaṇa coast and was linked up at Sōpārā with two routes, one from the Gangetic basin and the other from the Deccan. The Cālukya and the Rāṣṭrakūṭa invasions seem to have been conducted along this route. The art evidences also throw some light on the cultural contacts between Gujarat and the adjoining regions of Mālwā and Deccan.

Stone

In the construction of temple, the availability and quality of building material is most

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important. The material with which the Sun temples were built in Gujarat varies from place to place. The sandstone of the Aravalli range has been extensively used by the sculptor as well architect which varies in colour. On the Saurāṣṭra temples we find different varieties of sandstone, the temple at Kaṇṭhakōṭa (Kachchh) is of the kind known to the Geologists as Kantkote sandstone.

Religious Sites

The existence of a temple or a group of temples at a place indicates that the place was either a religions site or it was a political center, or it lay on the trade-routes, or it maintained temples for some other reasons. Almost all the religions of the world have laid great emphasis on the sacredness of certain localities. The Sun temples in Gujarat are located like other temples near the river, hill, and forests as we find in the Hindu tradition large rivers, mountains and forests have always been venerated as sacred as the abode of gods. Their locations also verify the *paurāṇic* description.

The historical and religious importance of some of the sites where the Sun temple were constructed have been discussed here in alphabetical order –

Delmal

Delmal is nearly 15 km to the west of Cāṇasmā tālukā headquarter and 15 km north-west of Mōḍhērā in Patan district. The site is connected by the state transport bus service with Siddhpur, Harij, Mōḍhērā and Mehsana. Several small shrines, now in ruins are found lying in the vicinity of the village.

The name 'Delmal' is believed to be associated with a wrestler Jāthīmal. It is said that during the reign of Akbar, there was one Lākhājī Jēthīmala popularly known as '*Bādshāhī Sunder Hāthī*' who exhibited his strength by uprooting a neem tree, which an elephant was unable to do. The legend says that at the place of the tree, the *Mātājī* manifested herself. As a result, *Mātājī* came to be called '*Limbojī Mātā*' and thus the temple built on the same site was known by the name '*Limbojī Mātā Temple.*'[13]

Within the village, enclosed in a rectangular court, is the principal temple of the goddess *Limbojī Mātā,* the presiding deity of the place and the family deity of *Jethīmals.* This temple is very old and occupies the place of a much older shrine which was once constructed here. The surrounding smaller shrines which formed a nucleus to older central temple are still in good condition. It is said that the image of *Līmbōjī Mātā* was originally enshrined in the old temple, now in ruins on the bank of the tank to the east of the village. *Mātājī* has four hands and her head is canopied by a serpent hood.[14]

While entering the *Līmbōjī Mātā* temple compound, on the right side one can see three doorways with *Navagraha* panels on the *uttaraṅga.* The temple to the south-east of the *Līmbōjī Mātā* temple on the same compound is dedicated to *Sūrya.* It has syncretic images on the *kaṭi-bhadra* (discussed in detail by T.A.G.Rao)*; Āditya parikara* doorway, images of *Sūrya* on each side above the *varaṇḍikā* **(Plates- 48-50).**

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Mōḍhērā

Mōḍhērā, ancient *Mōḍhēraka* (Sanskrit), *Mōḍhēraja* (Prākṛta), *Mōndhēra* (medieval Persian), *Mudhera* and *Mohera* (Apabharṁsa), *Mōḍhērā, Mōḍhērapura* and *Mōḍhanagara* (late Sanskrit), or *Modherun* (old Gujarati), is a decaying village situated nearly eighteen miles south of Pāṭaṇa or Aṇhillapāṭaka. Presently, the Mōḍhērā village nestles on a high artificial knoll whose lowest habitational strata contain bricks of the Kṣatrapa period.[15]

The earliest reference to Mōḍhērā occurs in the *cūrṇi*–commentary (c. late 7th century CE) on the Śvētāmbara Jaina āgama *Sutrakṛtānga*; there the village figures as '*Mōḍhērāga*' in the Prākṛta, and as '*Bhagavadgrāma*' (Helio-ville) in the Sanskrit part of the commentarial phrase.[16] The *vṛtti* commentary in Sanskrit on the selfsame again by *Silicārya* of *Nirvṛttakula* (c.third quarter of the 9th century CE) gives the Saṁskrit form '*Mōḍhērāka*'. The commentator cites "*Mōḍhērāka*" as an instance of *ahāra* class of town.[17]

Mōḍhēraka was the headquarters of a sub-division of the *Sārasvata–maṇḍala* in early Sōlaṅkī period; it was then called '*Mōḍhērakiya ardhastam*' as attested by the copper-plate charter dated S. 1043/987CE of the Chauḷukya monarch Mūlarāja I. In the 12th century the village had continued to be known also as '*Bhagvadgrāma*' because of being a sacred site of '*Bhagvat*' i.e. *Āditya*, or Sun god as deduced from the reference '*Bhagavaggāma*' in the *Dēśīnāmamāḷā* (c. third quarter of the 12th century CE) of *Acārya* Hemacandra of Pūrṇatalla-gaccha. Rājaśekhara Suri of *Raja gaccha*, in his *Prabandhakōśa* (S. 1405/ 1349 CE) addresses Mōḍhērā as "*Mōḍharapura mahāsthāna*", the qualification '*mahāsthāna*' being symptomatic of the high prestige of the place as a *tīrtha* in the medieval period.[18]

The '*Dharmāraṇya-khaṇḍa*' of the *Skanda Purāṇa* (circa 13th and 14th centuries CE) casts some light on the sacred surroundings of Mōḍhērā. The area was called '*Dharmāraṇya of Moheraka*'. The *Purāṇa* also mentions the Sun temple and locates it to the west of the village. The name of the enshrined deity is mentioned as '*Bakulārka*' (i.e. *Bakulāditya*).[19]

Mōḍhērā was also a Jaina sacred place of some consequence. It possessed an ancient temple of *Jina Mahāvīra* which had attained considerable fame in the medieval period. Jinaprabha Suri of *Kharatara gaccha*, in his work on the Jaina *tīrthas*, *Kalpapradipa* (early 14th century CE) refers to the Jura Vira of Mōḍhērā, and includes this village among the principal sacred sites of that Jina. But much before him, Siddhesena Suri alias Sadharanarika of the Yaśōbhadra Suri–gaccha in the Bappabhatti Suri (spiritual) lineage, in his *Śakala-tīrthastotra* (probably before 1067 CE) includes Mōḍhērā among the well known Jaina *tīrthas* of his time.[20]

Mōḍhērā was the fountainhead of two prominent communities - *Brāhmiṇa* and *Vaiśya* or *Vaṇika* (*bania*), both known as *Mōḍha*. The *Purāṇa* at one place defame the entire *Mōḍha Vaiśya* community by saying that they were created by *Kāmadhenu*, the celestial cow, and were given as "servants" (*anucaras*) to the *Mōḍha Brāhmiṇas*.[21]

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The earliest allusion from literature to the *Mōḍha–vaṁsa* is in the colophon of the Prakrit *Bhuyanasundara-kahā* (skt. *Bhuvanasundarī-kathā*) of Vijayasimha Suri of Nāgendra Kula, datable to S.S.975/1054 CE. It refers to *Dauya Setthi* (in current Gujarati rendering Dahya Seth), *Pasil* (Parsvilla), and *Goaicca* (Gopalaja? Gopalika?), all *Mōḍha Vaṇikas* and Jaina by persuasion.[22]

The earliest, and perhaps the only one so far known inscriptional notice of *Mōḍha Brāhmiṇa* is dated S.1120/1064 CE, occurring in the copper-plate charter of Chaulukya Bhīmadēva-I. Another reference to a *Mōḍha* (who may be a *Vaiśya* not *Brāhmiṇs*) occurs in the charter of Chaulukya Bhīmadēva I dated S.1256/ 1199 CE.[23]

Mōḍhērā is presently known for the beautiful Sun temple with a massive tank in front, built in 1026 CE by Chaulukyan King Bhīmadēva-I **(Plate-43)**.

Pāṭā

Pāṭā is a village situated on the coastal highway about 54 kms. south of Porbandar. The place is known for the Sun temple, situated on the bank of Madhuvanti river nearly 5 km south of Mādhavpur. The name 'Madhuvanti' is supposed to be derived from *Madhu* i.e. honey, as it is accepted as true among the people of the region that *Śrī Kṛṣṇa* poured honey in this river to purify its water which had turned bloody with the blood of a demon killed by *Śrī Kṛṣṇa*. On the bank of the river Madhuvanti there is a *kuṇḍa* known as *Brahma Kuṇḍa* where *Kṛṣṇa* is said to have taken bath on *Bhadrapad Sud 11*. There is also an *āśrama* of sage *Dadhīci* and a step-well known as *jñāna vāv*.[24]

In the village there is a well on which are seats of *Saptamātṛkās*, regarded as the family deity of the Somapurā Brāhmiṇas.[25]

Piṇḍārā

Piṇḍārā village (lying on the north latitude 22° 15' and east longitude 69° 15') is a minor port about 26 kms from Kalyāṇpur and connected by state transport bus services. The name of the village is said to have been derived from a pond *Piṇḍatāraka*, i.e. one who causes an offering of rice-ball to float on it. There is a mythical story that "while Arjuna was guarding Pāṇḍavas, he overheard a white calf saying to its mother, a black cow, that it was destined to commit the crime of *brahmahatyā* i.e., *Brāhmiṇa* slaying next day and asked how it could wash away its sin. The cow told the calf she would show a place of pilgrimage where the sin can be cleaned, and added that she too had committed the crime of *brāhmiṇa* slaying which was cleansed at the same time. Next morning the cow and calf were given by the *ṛṣi* to a *Brāhmiṇa*. As the *brāhmiṇa* was tying up the calf, the calf butted him in the stomach thereby killing him and because of the sin, it became immediately black. The mother cow went with the calf to the *kuṇḍa* and they both took bath and came forth not only cleansed of their sin but colour as white as snow, except the tail and face, which had not been covered by the water and remained black in consequence"[26] This miracle is still prevalent among the local people.

Another mythical story relates this place with the *Pāṇḍavas*. It says that while on

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pilgrimage for expiation of their sin of killing their own brothers and relatives in the battle of *Mahābhārata* at Kurukṣētra they halted here and according to the direction of *Durvāsā ṛṣi*, bathed in the *kuṇḍa* and offered 108 rice balls, which floated on the water. The *ṛṣi* there upon gave a blessing that rice-balls (*piṇḍas*) offered here will henceforth float on this *kuṇḍa*. This, as it is said, happens only if the priest has been satisfied previously. Piṇḍārā has since then been a place of pilgrimage for the performance of the *śraddhā* ceremony.[27]

It is said that Piṇḍārā was a flourishing city in ancient times which even existed before Dvārkā and was called Devīpurī where the great *ṛṣi Agastya, Durvāsā* and others resided. The old city was situated about 3 km to the north, but because of the siltation, the place was deserted about two to three hundred years back. The temples here besides other include that of Kapalmochan Mahādeva, Moteśvara Mahādeva and *Durvāsā ṛṣi's agnikuṇḍa* i.e. place for keeping the sacred fire.[28]

Prabhāsa Pāṭaṇa

Prabhāsa Pāṭaṇa is also known as *Sōmanātha Pāṭaṇa* or *Deva Pāṭaṇa* because of its religious importance. Here, the three holy rivers- the Sarasvatī, the Hiraṇya and the Kapilā meet and form the confluence of the sacred Trivēṇī before meeting the Arabian Sea. This celebrated Hindu pilgrimage place is situated between 20° 53' north latitude and 70° 24' east longitude. It is on the southern tip of the Saurāṣṭra peninsula, at a distance of 4 km south of Veraval, a railway station on the Veraval-Rajkot railway line of the Western Railway.[29]

Prabhāsa Pāṭaṇa is among one of the twelve *svayambhu* or self emerged *jyōtirliṅga*-s, the origin of which goes back to Vedic times. The *Ṛgvēda* refers it in the following verses –

यत्र गंगा च यमुना च यत्र प्राची सरस्वती।
यत्र सोमेश्वरो देवस्तत्र माममृं कृधीन्द्रायेन्दो परिस्रव।।

Make me immortal at the place where three rivers Gangā, Yamunā, Prāchī Sarasvatī meet and where there is Sōmanātha O Moon; shower nectar for India.[30]

It is said that this place was called *Bhairavēśvara* in the *satya yuga, Sravanikeśvara* in the *tretā yuga*, the *Srigalśvara* in the *dvāpara yuga* and *Sōmanātha* in the present *kali yuga*.[31]

According to the mythology, the *Dakṣa Prajāpati* had 27 daughters who married to *Soma*, the moon God. Of them, *Rōhiṇī* was most beautiful and consequently *Soma* was partial and very much attached to her. Due to this, his other wives, although sisters complained to their father *Dakṣa* who managed to induce *Soma* to treat all his daughters equally. However, he was obdurate and, therefore, was cursed by *Dakṣa* to suffer from chronic consumption. The moon striven with grief went to all the holy places for cure of the disease and worshipped God *Śiva* with great devotion. As he regained his health and luster at this place, it came to be known as *Prabhāsa* (luster or light). In gratitude, the moon erected a golden temple of *Śiva* and named it

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Sōmanātha or the Lord of the Moon. *Śiva*, pleased with his worship, directed that the moon would wane in luster for 15 days, but recover his lost splendor in the following 15 days.[32]

The place is also associated with Epic age. It is here only the Yadavas killed themselves and that *Sri Kṛṣṇa* was mortally wounded by a Bhīla.

The *Prabhāsa Khaṇḍa* of the *Skanda Purāṇa* gives following couplet –

प्रभासे पंच रत्नानि (नदी) नारी तुरंगमाः।
चतुर्थ सोमनाथश्च, पंचमं हरिदर्शनम् ।।

i.e., Prabhāsa has five jewels, the river (Sarasvatī), women and horses. The fourth is Sōmanātha and the fifth is *darśana* of God in Prabhāsa Pāṭaṇa itself.[33] In the *Prabhāsa-Khaṇḍa* (Ch.28, V.11), Prabhāsa (Sōmanātha)–Pāṭaṇa is mentioned as *Bhāṣkara–Kṣētra* (site or *tīrtha* of the Sun).[34] The text also explains the name 'Prabhāsa' as one where *Bhāṣkara* (the Sun God) always stays in visible form.[35] This text also refers about dozen sites and temples associated with the Sun-God, and situated at/or near Prabhāsa, namely, *Arkasthala, Durvāsāditya, Gopāditya, Sāgarāditya, Citṇāditya, Parṇāditya, Pīngalādītya, Sāmbāditya, Nāgarāditya, Śaṅkarādītya, Rājabhaṭṭāraka Sūrya and Karkoṭaka-Ravi.*[36]

There were mainly two reasons for being this place time immemorial. First, its fame as a Hindu shrine is attracting visitors and pilgrims from all parts of India and secondly, a principal port of embarkation for the Muslim Hajj pilgrims going to Mecca and Medina. It was through this port that the trade was carried through the Red Sea, the Persian Gulf and the African Gulf which lasted until it was surpassed by Surat.

Śāmaḷājī

Śāmaḷājī, also known as *Kāliyā Dev* (the dark lord) among the local tribes, is situated amidst picturesque natural surroundings on the eastern border of Gujarat in a beautiful valley shut in by well-wooded hills through which the river Mēśvō flows. The site is on the National Highway No.8 for Delhi, and is connected by the state transport bus routes from Ahmedabad to Udaipur. The nearest railway station is Śāmaḷājī Road at a distance of about 10 km on the Himatnagar-Udaipur line of the Western Railway.[37]

Śāmaḷājī is chiefly a *Vaiṣṇavite* place and is mentioned in the *Purāṇas* as *Gadādhar Kṣētra*. It was also a *Śaivite* center as evident from the fallen shrine and detached sculptures of the Maitrakas and Sōlaṅkī period. *Hariścandra nī caurī* dedicated to *Śiva* is among the earliest temple of the Sōlaṅkī period. Archaeological materials explored from the region confirms the socio-economic and religious importance of the place. Devnimori, the sub-merged important Buddhist site of the Western-Kṣatrapa period is only 1.5 km from Śāmḷāji. The main attraction of the place right now is the magnificent temple of the medieval period dedicated to *Kṛṣṇa* which is still in worship and managed by trust.[38]

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Sutrāpāḍā

Sutrāpāḍā (between 20 ^{0} 51' north latitude and 70°20' east longitude) is an ancient place under Pāṭaṇa-Veraval tālukā on the Arabian Sea shore, about 19 km east of Veraval. This village was originally known as *Saptapada* or town with seven separate hamlets of different communities. The place of this name is traditionally connected with *Chyavan ṛṣi*, the son of *Bhṛgu ṛṣi*, who resided here with his beautiful wife *Pulomā*.[39]

Vaḍnagar

Vaḍnagar (23^{0}47' N; 72^{0} 39' E), considered amongst the ancient town of Gujarat, is on the north-eastern part of Gujarat and well connected by train and bus services. It is on the Mehsana-Tāraṅgā hill railway line, 34 km. north-east of Mehsana, in the Mehsana district. *Ānartapura, Ānandapura, Chamatkārpur, Skandpur,* and *Nāgaraka* were some of its name prevalent during course of its history.[40] In the *Nisitha Curṇi* this place is mentioned as *Akkatthali* (*Arkasthalī*).[41]

The main town of Vaḍnagar can still be seen within the ancient fortified area which measures approximately 995 m east to west and 660 m north to south. The present settlement is perched on a high mound formed due to the gradual deposition of cultural debris during the last two millennium years of uninterrupted occupation. The old settlement of Vaḍnagar had many archaeological relics that attracted the attention of the scholars. The excavation carried out here by the M.S. University of Vadodara[42] in 1952-53 gave a good outline of the history of Vaḍnagar and indicates that in the 1st millennium CE, the town was a much larger than its medieval counterpart. By the period of Kumārapāla i.e. in the 12th century CE, the area within the fort had grown sufficiently high and hence the fort was renovated by him for the protection of Brahmin community, as could be inferred from the Vaḍnagar Praśasti (Arjun Bāri Praśasti, V.S.1208).

The strategic location of Vaḍnagar helped in the development of Buddhism in the region as here two major trade routes, one from Central India to Sindh and the other from the port towns on the Gujarat coast to Rajasthan and north India crossed each other. The site has also yielded an image of Bodhisattva from Mathura which dated back to 3rd -4th century CE. Traditionally, the place was also known as one of the important land ports (*sthal paṭṭan*) of Gujarat. Recent excavations at Vaḍnagar fort defend Xuanzang's account (641 CE) regarding the Buddhist establishment at Vaḍnagar (*o-nan-to-pu-lo* = Ānandpura) and its role in the development of art, architecture and urbanization. In the *Mārkaṇḍēya Purāṇa* it is said that Ānandapura was named after *Ānandēśvara Śiva* to whom the town was sacred. In the *Vaḍnagar Praśasti*, the town is named as 'Ānandapura' since it was the bestowal of joy during the four ages.[43]

The excavations carried out by the Gujarat State Archaeology (2006- 2008) at seven locations, three within and four outside the fortified town gave a good outline of the place and coincides with the area discussed by Xuanzang. The excavated

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Buddhist remains from here include among others two Buddhist *stūpas* and a monastery. The excavation also revealed the contact of Western India with the Mediterranean region as there was influence of the Roman Samian Ware on the early Indian Pottery.[44] It is notable here that Xuanzang records in his account of more than 1,000 monks of Sammitya School or little vehicle residing in the 10 monasteries at Vaḍnagar.[45] *Ain-e-Akbari* (sixteenth century) records about 360 water bodies around the town, each having a temple.

During his visit to this town Xuanzang reports that "the population is dense; the establishment rich ..... There are several Deva temples.[46] The place is also known for the origin of the *Nāgar Brāhmiṇs* and *Nāgar Vania.* The *Vaḍnagar Praśasti* of Kumārapāla mentions that Kumārapāla caused a rampart to be built for the protection of this "Brāhmiṇa town".

The literary evidence traces the association of this place with the Jainas of the Maitraka period as early as in 454 or 467 CE. It is said that Dhanēśvarasurī read *Kalpasūtra* before the king Dhruvasena to console him after the death of his son.[47]

The main attractions of the town are the Amthermātā temple group, the two *kīrtti tōraṇas* and the temple of Hathakeśvara Mahādeva. The two *kīrti- tōraṇas* of Vaḍnagar are the masterpiece of Indian art.

Concluding Remarks

Gujarat state, formed on the linguistic basis has its own distinctive place in Indian history because of its physical features, geographical location, living art traditions and cultural heritage. It had been a centre of art, culture, and polity from considerable antiquity. Its geographical position has made it a meeting ground of many races and cultures. In the early medieval and medieval periods, the *purāṇas, upa-purāṇas* and other mythological stories, folklore and legends emphasized on some places with *Saura* traditions where later on art activities developed and as a result we find various socio-religious activities progressed thereafter. Geographical location played a major role in the development of trade routes, mart and urbanization which directly or indirectly helped in the growth of art activities in the region.

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4

Sun Temples of Gujarat

The Hindu temple succinctly embodies the basic values of Indian life and thought. Its architectural form and decor, invested with deep symbolic significance, constitute a unique phenomenon in world art. Starting with a hut or modest abode of timber, the temple gradually evolved into a substantial structure embellished with decorative mouldings and ornaments and meaningful sculpture. By the 4th century CE the temple assumed a definite nuclear architectural identity which was gradually extended horizontally as well as vertically, till by the close of the 6th century CE it introduced a curvilinear spire (*śikhara*) that constituted its distinctive cognizance. With some common denominator this architectural form developed regional idioms and variations which in course of time evolved into styles and sub-styles due as much to natural and environmental factors as to socio-economic pressure, ritual requirements and patronage.

To the Hindus, the temple is the abode of God who is the spirit immanent in universe. The temple, therefore, is known by such terms as *devālaya, Śivālaya* and *devāyatana.* Hence worship constituting the living use of temple starts with the installation of life in the form of the deity in the sanctum. Early Indian literature provides copious references to the worship of divinities. Pāṇinī (fourth century BCE) refers in his *Aṣṭādhyāyi* to numerous gods and goddesses and to images under worship which presume existence of shrines. Pātanjali specifically mentions the temples of *Dhanapati* (*Kubera-Vaisravna*), *Rāma* (*Balarāma*) and *Keśava* (*Kṛṣṇa*) and to the worship of *Vāsudeva-Kṛṣṇa* as both hero and deity.

References to various types of secular as well as religious structures and their embellishments up to the Śaka-Kuṣāṇa times abound in the early Buddhist and Jain literature as well as Kautilya's *Arthaśāstra.* Bas-reliefs from Bhārhut, Sāñchī, Bodhgayā and Mathura in North India and sites like Amarāvatī, Goli, Jaggayyapeta, Sannathi and Nāgārjunakondā in South India corroborate these literary testimonies and provide their vivid visuals.

History of architecture in Gujarat can easily be traced from the available archaeological sources. The Kṣatrapas who ruled in Gujarat as well as the neighbouring regions of western India simultaneously with the Kuṣāṇa emperors have left three Jaina caves at Junāgaḍh and one at Ḍhāṅk, assignable to c. second-third centuries CE. The Jaina caves at Junāgaḍh bear decorative carvings of the *aṣṭamangala* (eight

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auspicious symbols) and *nidhi-kalaśas* (treasure-vases) with human heads, besides floral patterns on their doorways. Uparkot caves in Junāgaḍh, (datable to circa 375-400 CE) is interesting in the sense that it is embellished with female busts within *gavākṣa* windows. It shows elegant pillars with delicately carved floral scrolls carried by erodes, acanthus foliage and supple figures of nude females in charming poses. The *stūpa* excavated at Devnimori near Śāmaḷājī, assignable to circa third century CE is a structure of brick and terracotta which was reared up on two receding square plinths, the lower one being 86' side and the upper one 70' side, supporting an incompletely preserved dome (diameter 54' and extant height c. 37'). The lower plinth was decorated with 12 pilasters and the upper one, which was raised 7' 10" higher with 8' wide space around for *pradakṣiṇā*, with 10 pilasters. The pilasters stand on a moulded base and are surmounted by four moulded courses adorned respectively with cheques, acanthus, leaves, dentils and a bold *kalaśa* moulding.

There were erected a large number of Sun temples in Gujarat. The existence of these temples in various parts of Gujarat particularly in Saurāṣṭra and Ānarta region indicates that the places were either religious sites/centers or were on the trade routes, or it maintained temples for some other reasons like the political.The architecture of these temples convey more than just about the God it houses, it talks about the rulers during the time, customs and traditions-in short the life that thrived.

Majority of the Sun temples in Gujarat have either disappeared in due course of time or are left in bad condition. There are various factors responsible for the spoliation of these Sun temples such as natural disaster, weak construction, natural factors, and foreign/continental invasions along with the tradition of rededicating a temple to a deity other than its original (often from Sun to *Śiva*). This had led to rebuilding and repairs of these structures, often with additions and alterations.

Since Saurāṣṭra and Kachchh, come under Zone-V, many rich monuments of the region (including the religious one) were badly hit by the earthquakes during course of time. When the devastating earthquake measuring 7.9 on the Richter's scale struck on January 26, 2001 at 8.46 hours with its epic-centre at Bhuj,[1] several old monuments were badly affected including those dedicated to Sun.The *Junuṁ Suraja Dēvaḷa* Temple at Thānagaḍh in Surendranagar district was among the badly damaged temples(**Plate-27**). Earlier also in the beginning of 19th century a destructive earthquake with its epicenter at Kāṭhīawad hit various parts of Gujarat and Sun temple at Kōṭāī was among the ruinous list.

The real cause of the obliteration of these Sun temples, particularly of the Saurāṣṭra region also include weak point in the constructions such as poor foundation, the masonry without cementing material, and beams unable to bear the great weight piled upon them. The natural factors badly affecting these temples include - growing of plants, moss and lichen (as can be seen on the Sun temple at Śāmaḷājī). When these temples once go out of worship the plants starts growing and thus penetrating the temples and causing fission and as a result the monuments soon become a jumble of stone and plants. This invites the people who are in need of masonry, and they

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ignoring the importance of the monument carry away the building materials, sometimes leaving nothing at the site.

Gujarat is having the coastline of about 1600 kms and since maximum numbers of Sun temples are located on the coastal area of Saurāṣṭra, especially in the adjoining region of Pōrabandar and Sōmanātha, they have been badly affected. Owing to the salt laden waves from the ocean, the temples and sculptures here have become defaced.

Gujarat, because of its location was severly affected by the foreign and continental invasions during course of time, which to some extent also considerably damaged important religious monuments including those which were dedicated to Sun.The Sun temple at Mōḍhērā and Arkasthala are among the important adverse affected list of Sun temples.

In all there are near about 32 extant Sun temples in Gujarat located in as many as 30 Sites. Some of the important sites include Akhodara (38.5km N of Jūnāgaḍh), Arkasthala, Baḷej(51 kms S of Porbander), Boricā(11 kms. N of Porbander), Ḍhāṅk(tālukā-Upleta, dist. Rajkot; mentioned as *Ḍhāṅk tīrtha* in the Saindhava period inscriptions), Jhamrā, Kaṇṭhadurg (Kaṇṭhkoṭ), Kīndarkhēḍā, Khīmēśvara (11.2 km NW of Pōrabandar), Pēthaṇ (tālukā-Dhraṅgadhra, dist.Surendranagar; c.20 km from tālukā headquater), Pāchtar, Patia, Pasnāvaḍā (tālukā-Sūtrapāḍā,dist. Jūnāgaḍha), Pīṇḍārā (tālukā-Kalyanpur, dist. Jāmnagar), Prācī (24 km to the E of Prabhās Pāṭaṇ on the bank of river Sarasvatī, at the first turn of the river towards the east or *Prāchya,* and is therefore called Prācī), Ratia (30.4 km SE of Porbander on way to Madhavpur), Sarmā (tālukā Māṅgarōḷ, Dist. Jūnāgaḍh), Śāmaḷājī, Śrīnagar (19 km NW of Pōrabandar city), Suvarṇatīrtha (presently known as Suvan or Vaśvada about 6.4km SE of Dvārkā and dedicated to Jagannātha), Sūtrapāḍā (about 19 km E by road from Veraval), Sōmanātha Pāṭaṇ, Thān (on the west bank of the Mahi river, 24 km N of Chotila in Dist. Surendranagar) and Visāvāḍā.The description of the Sun temples with their architectural features and probable dates are as follows :

Sun temple (?) at Gōp

"Jhiṇā- vārī Gōp" or *Junā Gōp* (old Gōp lat. 22° 1.75' long. 69° 55.7') is an old village situated about nine miles north-east of Bhāṇvaḍ and four miles east of the present Gōp village in the Jāmnagar district in North Saurāṣtra.[2] It is believed that the old Gōp could possibly the hitherto unidentified Phaṁka-prasravaṇa, capital of the Gārulakas.

The temple at Gōp is the oldest existing constructed temple in Gujarat which stands on an 11' 7" high and 63' 4" square ruined *jagatī* consisting 27 mouldings **(Plate-6, 29)**. In elevation, the temple consists of *pīṭha, jaṅghā* and *śikhara* **(Plate-30)**. On its east is an extension for a flight of steps together with a low platform. The temple was a little south of river Vartu (called Vartroi during the Saindhava period). Burgess and Cousens are silent about the orientation of this temple. H.D. Sankalia[3] however presumes it as east facing and so also Krishna Deva[4].

The *jagatī* terrace or platform of the temple shows projecting bays, larger at

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karṇa and *bhadra*, with broad recesses between it. In elevation, it consists of triple *bhitta*, *kumuda*, *kapōtapāḷika* (without an intervening *antarapaṭṭa*), *ūrdhvapadma*, and auxiliary *karṇa* or rectangular fillet. The *ūrdhvapadma* is topped by *vajana* (a projecting upper band). The *kandhara* (broad recess between mouldings) shows pilaster-framed niches containing sculptures, now defaced (a few seem to be *gaṇa* figures). The *prastara* above the *kandhara* is followed by *varaṇḍikā* with hall or door cross-sections in *kaṇṭha*-recess. The form of *jagatī* is somewhat reminiscent of the Gupta temple at Dēvagaḍh.

The *jagatī* provides an outer ambulatory **(Plate-5)** and supports the *sāndhāra* temple, measuring 41.5' square, which stands on a moulded *pīṭha* similar to the *jagatī*.

The *pīṭha* of the temple is *dvi-aṅga* on plan consisting of a *bhadra* and *karṇa*. It shows deep niches on the *bhadra* and *karṇa* projection and friezes of *gaṇa* between it. Of the mutilated figures in the *pīṭha* niches *Viṣṇu* may be recognized in the northern extremity of the southern side, two *pratiratha* figures (with *jaṭāmukuṭas*) flanking an empty niche on the west (in which *Śiva* would have stood), and a figure of *Sūrya* on the northern *karṇa* of the west wall. The *kandhara*-friezes show frolicking *gaṇa* (*pramatha*) figures. A couple of figures may represent *Skanda*.

The wall (c. 2-2.5' thick) left a wide *pradakṣiṇāpatha* around the *garbhagṛha*, the walls of which are strong, rising c.17 ft. Near the upper extremity are large holes for beams, with smaller holes between for joints, signifying the presence of a probably wooden roof covering the ambulatory.

At the upper extremity of the walls, a pair of thin *paṭṭikās* and a *kaṇṭha* with simulated *lupa* occur. The *dvibhuma phāṁsanā* superstructure over the *garbhagṛha* consists of two large pent roof-tiers with strongly projecting *gavākṣa*-dormers, two on each face of the lower and one on each of the upper tier, a *kaṇṭha* with dentils separates the tiers. Both roof stages are embellished by large scale, prominently projecting *candraśālā* dormers, two on each side of the lower and one on the upper. The latter enclose niches which were intended to shelter deities; a figure of *Gaṇēśa* is still found on the west, and on the north is what Burgess refers to as "another *Deva*"- a seated goddess in the *ardhparyaṅkāsana* position, holding a staff-like object in her right hand, whom Shri Krishna Deva has identified with a form of *Pārvatī*.[5] The *śikhara* was constructed on the corbel principle, the interior being hollow.

The ample *mukhapaṭṭīs* of the lower *gavākṣas* show rosettes and crescent-and-star decoration; inside the *gāḍhas* (recess of *gavākṣa*) were originally small *grāsamukhas* (most preserved in all cases). The *gāḍhas* on the upper tier contained seated divinities of which only *Gaṇēśa* (west) and *Umā* (north)[6] are still intact in their positions.

The nature of the *garbhagṛha* door-frame cannot be ascertained. J.M. Nanavati and M.A. Dhaky believe that "the cella doorway was simple from the start, or has been restored with plain members. On one of its jambs are engraved seven brahmi letters. The doorway is topped by a *chādya* formed by roll cornice. A *paṭṭikā* and a *kapōta* with three *gavākṣas* are still in their position. Inside the *garbhagṛha*, images of *Viṣṇu* and *Skanda* still survive. The hands of *Viṣṇu* are badly mutilated, but the *gadā*

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and *cakra* in the upper pair are still discernible."[7] The mutilated head wears an octagonal bejeweled *mukuṭa*, and is backed by a lotus aureole. The figures of two female attendants are also damaged. *Skanda* is two-armed; the left hand resting on the hip and the right carrying a long spear. The face is much eroded; the head is crowned by a kind of low *jaṭāmukuṭa*. M.A.Dhaky[8] considers these cult images as of other temple. Access to the temple was by means of large low platform on the east, the front of which had a *māttavaraṇa* enclosure with seats for devotees. The back part of the platform had a stair-way with opposed flights of steps meeting at a common landing, from which a second stair led to the top of the *jagatī*. This stair way has disappeared, but the mouldings that survive are similar to those of the *jagatī*. Small moon-stones leading to the steps and two larger ones leading to the *māttavaraṇa*-platform were discovered during the clearance of the site.[9]

Dedication

The dedication of this temple is a matter of dispute. Burgess and Cousens came to a conclusion that the temple was dedicated to Sun. M.A. Dhaky believes that the *gaṇa* figures can be present in a *Bhāgavata* context and the presence of *Gaṇēśa*, *Umā*, and *Śaiva Pratihāras* attending the important back niche of the *pīṭha*, as well as the existence of a *liṅga* now lying some distance east of the temple, would seem securely to make the temple as of *Śaiva* affiliation. He further says that an earlier wrong identification of the *Sūrya* image in the north-west corner as *Rāma* led to the conjecture that the *daśāvatāras* along with *Viṣṇu* filled these 11 niches.[10] According to Krishna Deva, presence of *Gaṇēśa* and *Umā* figures on two of the four *gavākṣa* dormers on the upper tier clearly indicates that this temple was dedicated to *Śiva*".[11] According to H.D.Sankalia[12], it is very difficult to decide as to which deity the temple was dedicated. However, Cousens[13] seems to presume it as a *Sūrya* temple.

Rāndala Temple, Visāvāḍā

Visāvāḍā (or Visawara: lat. 21°46.25'; long.69° 27') is a village situated to the north-west of Dvārkā. Some scholars recognize it as the original Dvārkā. The site is on the coast; about 24 kms. west of Pōrabandar and eight miles from Harisiddhi on the Pōrabandar route.[14] There are several old temples of different periods inside the village including the old ruinous Sun temple, now dedicated to god's consort *Rāndala*.

The temple is massively built and plain. It is *sāndhāra* with an oblong plan, having ambulatory and a hall of the type half open towards the front[15] (**Plate-9**).

In elevation, the *tri-aṅga garbhagṛha* has a short *pīṭha*, plain *jaṅghā*, and upper mouldings like those of Miyāṇī Temple no.2. The *pīṭha* consists of a plain *bhitta*, *khura*, *kumbha*, *antarapaṭṭa*, *kalaśa*, *antarapaṭṭa*, *kapōtapāḷī* with *candraśālās*. The plain *jaṅghā* is topped by *ūrdhvacippikā* with *kalikā*.

The *varaṇḍikā* consists of two *kapōtapālīs*, both underlined by *padmadala*.The *antarapaṭṭa* between them is plain.

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The two pre-standing pillars of the hall belong to the *rucaka* order, while the dwarf pillars above the parapet at the eastern entrance are of the *miśraka* type. The ambulatory wall has a window on the left side i.e. west. There are also ruined windows in the north and south walls of the *maṇḍapa*. The plan retains features of the Maitraka period; the *garbhagṛha* with its *laṭina śikhara* is more advanced.

Dedication

The temple is presently known by the name *Rāndala* (consort of Sun god) because of its image inside the sanctum. There are also some mutilated images inside the sanctum including that of *Sūrya*.

Sūrya Temple, Pīṇḍārā

Pīṇḍārā (or Pīṇḍārā : lat. 22°14.75'; long.69°16') is situated about eleven miles east of Dvārkā in the older Ōkhāmaṇḍala area of Saurāṣṭra.[16] The temple has lost its *maṇḍapa* and therefore it is difficult to deduce the elevation and plan. The *garbhagṛha* of the temple is square on plan. Its *garbhabhitti* wall is plain, above which raises a four-tiered superstructure from a *vimāna vēdikā* base **(Plate-35)**. The original fifth tier is no more. The remaining tiers are enriched with *candraśālās* in the sequence of 5, 4, 3 and 2; and at the corners are seen the normal *karṇakūṭas*.The sanctum doorway is without any *śākhā*.

Dedication

The sanctum-doorway is plain and thus it is very difficult to assume about its affiliation.The four tiered superstructure from a *vimāna vēdikā* base contains image which seems to be of *Saura* affiliation.

Sun Temple, Pasnāvaḍā

Pasnāvaḍā is a village situated about ten miles south-east of Prabhāsa. In the heart of the village stands an old temple which is *nirandhāra* on plan and faces east[17] **(Plate-7a)**. The temple is without *jagatī* and the walls of the *garbhagṛha* (1.9 x 1.9 mts.) are plain. The *garbhagṛha* has a spire over it. The spire is composed of horizontal tiers with a square moulding at the base and three successive mouldings having round edge at the upper *paṭṭī* and a shape of torus at the lower portion with a recess between these two mouldings, each successively diminishing in size till reaches apex, which is crowned with an *āmalaka* and a finial. The crowning mouldings are in the series as *paṭṭī*, *ūrdhvapadma*, and *kapōta* (at the top of its wall) **(Plate-32)**.The four–stage *kūṭakara* superstructure is composed of *kapōtapālika* tiers (diminishing in height) alternating with *kapōtas*. On the surface is a *madhyalatā*, the earliest and boldest of a type that for a while became popular. It seems that it was derived from the formal scheme of *laṭina nāgara* style.[18]

The *gūḍhamaṇḍapa* (approx. 3.7 x 2.5 mts.) attached on the east has a large

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kapōta as a parapet above its flat roof. A perforated grille is found on either side of the low doorway of the closed hall. The pillars which divide the hall into unequal rectangles are both of *rucaka* and *miśraka* type.The mutilated Sun image with his consort is totally covered with red lead.

Dedication

The temple faces east and presence of a *Sūrya* image with his consort inside the *garbhagṛha* confirms the temple as to be of *Saura* affiliation.

Sun Temple, Pātā

Pāṭā (or Pātā long. 69° 56.5'; lat. 21° 17.5') is a small village lying about 33 miles south- east of Pōrabandar, along the coast on the way to Madhavpur.[19] On the west side of the village stands a group of four temples, the oldest and largest facing east is dedicated to *Sūrya*.

The temple rests on a low *upapīṭha* which lacks any distinctive characteristics. It consists of a square *garbhagṛha* (2.6 x 2.6 mts.) and a *gūdhamaṇḍapa* (4.4 x 4.6 mts.). The *garbhagṛha* is undecorated topped by a *kapōta*. Three tiers of the spire are original, rest are a later addition.

Sanctum–Doorway

The doorframe of the sanctum is of the *trisākhya* variety. The *antaraśākhā* shows *ratna* alternating *padma* whereas *bāhyaśākhā* is plain.The *madhyaśākhā* is adorned with lotus petals. The *pēḍyā-piṇḍa* at the bottom of the doorframe shows figures of *Gaṅgā* and *Yamunā* which were rare during this period in Saurāṣṭra.

Inside the *garbhagṛha* is installed a large Sun image (approx.1 mt. high) with his consort (approx.0.7 mt. high), both a later addition.

The *maṇḍapa* has four central *rucaka* pillars; the surrounding aisles show heavy, obliquely se beams supporting roof-slabs, as at Kadavar **(Plate-34)**. The *bhadra* points of the hall have rectangular windows with simple grills.

The semi-open front of the *maṇḍapa* shows unadorned *vēdikā kakṣāsana*, and plain *rucaka* dwarf pillars.The sloping roofs of the aisles form a prominent penthouse-roof. The central *catuṣkī* has a short raised platform. The exterior of the roof shows a large *gavākṣa (mahānāsī)* above the entrance.

Dedication

The presence of *Sūrya* image with his consort (a late one) inside the *garbhagṛha* confirms the temple as of *Saura* affiliation.

Sun Temple, Kīndarkhēḍā

Kīndarkhēḍā is a small village about twelve miles north of Pōrabandar.[20] On an open field to the north-east of the village are remains of three ancient ruined temples, all

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being of most archaic-looking. The temple dedicated to Sun is almost of the same size as that of Sun temple at Sūtrapāḍā, but it is more simple and severe in its general appearance.

This is a *sāndhāra* temple with an oblong *gūdhamaṇḍapa*, and a semi-open *mukhamaṇḍapa* **(Plate-8 b)**. On the east, it is enclosed by plain *rucaka* dwarf pillars resting over an unmoulded dado.The plain cube of the *garbhagṛha* are surmounted by a stunted *catustala* superstructure. The *kapōtapālī* -tiers of this *kūṭa*-spire are crowned by an *āmalasāraka* (now damaged and without a finial).

The ambulatory is covered by slanting joists, supporting roof-slabs; the exterior is plain except for blind grills on north and south. These show *padma* and *ardhapadma* within beaded circles, four petal flowers filling the interstices.

The *garbhagṛha* is square and plain, and the doorway is simple. Just in front of the doorway stands a stone table for the offering purpose, *balipīṭha* i.e. pedestal for oblation which seems of later workmanship. The *garbhagṛha* does shelter defaced images of the Sun and his consort on a *pīṭhikā*.[21]

Since the slabs that formed the *garbhagṛha* ceiling over the *garbhagṛha* have disappeared, the underside of the corbelled superstructure is visible. Over the *garbhagṛha* rises a *phāṁsanā* in four diminishing tiers crowned by an *āmalasāraka*, the last only partially preserved. The long sloping roof of the hall looks like a large pent-house roof covered by a flat *pidhānaphalaka*, and abuts the fronton of the cella spire. The roof is plainly constructed of overlapping slabs above the hall, and has a simple pyramid above the shrine. To some extent it has similarity with Huchhimalligudi at Aihole.[22] The ambulatory around the cella and the aisles of the hall are covered by long sloping stone slabs laid like wooden planks.

Dedication

J.M.Nanavati and M.A.Dhaky believes that the carving of three pairs of cocks, the stewards of the dawn, in addition to the leaf decorations indicating this temple to have been dedicated to the Sun God.

Sun Temple, Sūtrāpāḍā

Sūtrāpāḍā[23] (or Sutrapara lat. 20°50.75': long. 70°29') village, originally known as Saptapada i.e. town with seven separate hamlets of different communities, is situated on the Arabian seashore, about 19 kms east by road from Veraval.[24] Here the temple dedicated to Sun is *sāndhāra* on plan and faces east. It measures 31'x20'10" and consists of a square plain *garbhagṛha* and *maṇḍapa* **(Plate-8 a, 10)**.

This temple marks a significant advance in the introduction of the *laṭina* superstructure in Saurāṣṭra. The *śikhara* at Sūtrapāḍā consists of four strongly marked and well-articulated *bhūmi-āmalaka* topped by a *phamsa*-cornice **(Plate-10, 33)**. It is believed to be the first true though still archaic-*nāgara* monument in this region. It represents a stage just following the one illustrated by temple no.1 at Bhanasara.The

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integration of the *jāla* has advanced further. The *karṇāṇḍakas* are now integrated and so form the *bhūmi-āmalaka* motif. The *śikhara* still retains the pyramidal form.The massive *āmalasāraka* and the circular steps above it are original.The *karnāṇḍakas* (*bhūmi-āmalakas*) are further drawn into each storey and the terminal *gavākṣas* of each *aṇḍakas* has basal cube. The double cornices of these cubes are carried through the horizontal striation of each level and the *gavākṣas* and *ardha-gavākṣas* are closely integrated to form central tier of *sūrasēnas*; this harmonious train of *tribali-sūrasēnas* ends with a single *ekabali sūrasēna* (*candraśālā*). Between the outer *vēṇuṅkōśa* band of *karṇāṇḍakas* and the inner *sūrasēna* band, a band of half *gavākṣas* set on paired cornices has been introduced, separated from the central and outer *latas* by shadow recesses. True *laṭina* form has here emerged, its only deficiency is the the lack of *rēkhā* (curvature); even with the accuracy and cogency of its articulation, this *śikhara* remains pyramidal and heavy.

The *śikhara* is ponderous and four storied, indicated by corner-*āmalakas*. The central *ratha* shows a vertical row of heavy trefoils formed of three *gavākṣa*-arches while a row of half *gavākṣas* intervenes between the central and corner *rathas*. The shoulder shows a large *kapōtapāḷika* capped by an *āmalasāraka* as crowning member.

The doorways are severely simple, and they have each upon the dedicatory block, an image of *Gaṇapati*.

Inside the *garbhagṛha* are plain *rucaka* pillars and pilasters. There are also images of later period particularly that of *Sūrya* with his consort installed inside the *garbhagṛha*.

The door-sill of the temple is of the type commonly known from the last quarter of the eighth (Rōḍā) to the middle part of the tenth century CE, and is the earliest instance so far known. The hall in front and the surrounding ambulatory are roofed by laminated slabs i.e. *phāṁsanā* tiers with an orderly group of *gavākṣas* and half-*gavākṣas* organized to suggest a separate *maṇḍapa* roof.

Dedication

The temple is east facing and presence of *Sūrya* image (though a late one) inside the *garbhagṛha* is the only evidence to prove it of *Saura* affiliation.

Sun Temple, Akhōdar

Akhōdar (lat. 21°20.25'; long. 70° 7.50'), about 24 miles south-east of Jūnāgaḍh[25] is known for the old Sun temple. On plan it is similar to Sūtrapāḍā temple but is comparatively larger in dimensions (40' 7"x23' 4").

The temple is *sāndhāra* **(Plate-8 b)**. The plain walls of the temple are topped by a sequence of *uttara, ūrdhvapadma, kapōta, vajana, kaṇṭha* and finally a larger *kapōta*. *Kapōta* forms a parapet punctuated by five *candraśālās* on the north and south **(Plate 10 b)**, and by three on the west. On the north and west some *candraśālās* retain figural sculpture. Divine and demonic heads flank one of the dormers on the north side. Similar heads flank a *candraśālā* on the west; in addition the latter encloses a pair of confronting *bhūta* heads from whose mouths a *tōraṇa* springs.

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Over the *garbhagṛha* is a moulded *vimāna-vēdikā* reminiscent of the *jagatī* of the Gōp temple. The *śikhara* of this temple has some distinctive qualities of its own. First, it is raised upon a sort of *adhiṣṭhāna*, above which occurs a tall *kantha* somewhat like that of Kośala temples such as the Lakṣmaṇa temple at Sirpur. The *caturbhūma-śikhara* possesses *rēkhā*, thus fulfilling all requirements of a *Nāgara* superstructure, but the details of the elevation are rather unusual, for instance, the lower two *bhūmis* show quite large *gavākṣas* on their faces; those on the upper *bhūmis* are half their size. Similarly, *karnāṇḍakas* get progressively thinner towards the top. The *pratilatā* bands show *āmalakas* marking storeys only on the lower two *bhūmis*. A *skandha* as at Sūtrapāḍā, arrests the upward motion of the *śikhara*. The *āmalaka* above has no *grīvā*.The *ghaṇṭa* above the *āmalaka* seems old while the *kalaśa* is doubtful.

Krishna Deva states that "This temple has a true *laṭina śikhara* of the *rēkhā* (curvillinear) form.The four storeyed *triratha śikhara* rises above a *vēdikā* (like the Lakṣmaṇa temple at Sirpur in Mahakośala) and shows large *gavākṣa*– arches on the two lower storeyes and smaller ones on the upper. The two lower storeys also repeat *āmalakas* on the pseudo-*pratirathas*. The *śikhara* is crowned by a heavy *āmalasāraka*".[26]

On the east face of the *śikhara* is a large floating *śursēnaka* just below the *skandha*. The stunted *rucaka* pillars and interior doorframe are plain.

Dedication

From the remains of the fragment of *Sūrya* image it may be assumed that the temple might be dedicated to *Sūrya*.

Sun Temple, Ḍhāṅk

Ḍhāṅk, a village under the Upleta tālukā of Rajkot district is about 48 kms north-west of Jūnāgaḍha district. It is usually famous for the Jain caves and is mentioned in an inscription (832 CE) as *Ḍhāṅktīrtha*. Other names of the site were *Revasa Pāṭaṇa, Paṭṭan, Tiltila Pāṭaṇa, Ḍhaṅkapuri*, and *Ḍhaṅkagiri*. It is said to be called *Prahpātama* before its destruction from major earthquake. Later on, it was restored by Siddhanāth and Nāgārjuna.[27]

Inside the village is the Sun temple having the *bhadras* projection for the first time in Saurāṣṭra. The wall of the temple is terminated by *paṭṭikā* followed by plain but large *cippikā* and a *kapōta* is relieved by *gavākṣa* dormers filled by full blown flowers.

The *śikhara* has a *madhyalatā* formed by large *gavākṣas* .The *madhyalatā* is flanked by an inner and outer *vēṇukōśa*, both progressively offset but without a demarcating depression between them.The *śikhara* seemingly was intended to be *pañcabhūma*; but the courses above the third *bhūmi* are lost. The *gāḍhas* of the appliqued *gavākṣas* are filled with full-blown flowers, *grāsamukhas*, a plain architectural trefoil, or, in one case, a *gandharvamukha*. The base of the inner *vēṇuṅkōśa* shows two pillarets and a niche; and the two *vēṇuṅkōśas* are staggered, as at Akhodar, with the *bhūmi āmalakas* at different levels.[28]

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The front of the temple is damaged, but there appears to have been a large *gavākṣa*-dormer over a shallow *śuknāsa.*

Dedication

The predominance of Sun-worship at Ḍhāṅk is supported by the copper-plate inscription of the Vallabhi Era 292 (611 CE) issued by king Śīlāditya I alias Dharmāditya to a Sun temple at Bhadreniyaka (Saurāṣṭra).[29] The Ḍhāṅk grant also mentions a Vāpī belonging to the temple of *Ādityadēva.* The temple is badly damaged; the image of *Sūrya* with his consort installed inside the *garbhagṛha is* the only evidence of its *Saura* affiliation.

Sun Temple, Pāchtar

Pāchtar (north lat. 21° 52'; east long. 69° 44') is a village under Bhāṇvaḍ tālukā of Jamnagar district situated about five miles northwest of Ghumali at the foot of Barda hills.[30]

The temple retains only its sanctum with a plain wall and *pañcaratha* curvilinear *śikhara.* The *śikhara* is four-storied with *āmalakas* repeated also on the *pratirathas.* Its central *ratha* is replaced by a vertical band of *āmalakas* with corners projected towards the viewers.The curvilinear *śikhara* shows the curious feature of a *madhyalatā* divided into spines. The *śikhara* has two *vēṇukōśas,* but instead of a *madhyalatā,* a vertical band of *naṣṭāmalakas* appears placed curiously with the corner towards the viewer.The upper *āmalasāraka* is heavy. Originally it was a *sāndhāra* temple, but both ambulatory and *maṇḍapa* have disappeared now. The sanctum doorway is relatively simple.

The original Sun image once enshrined within has been transferred to the Govt. Museum, Jamnagar.

Dedication

The sanctum doorway of the temple is simple, the presence of a *Sūrya* image once enshrined inside the *garbhagṛha* (now shifted to the Govt. Museum, Jāmnagar) indicates the temple as of *Saura* affiliation.

Sun Temple, Śrīnagar

Śrīnagar (or Sirinagara; lat. 69°31.5'; long. 21°43.35') traditionally believed to have been the first capital of the Jethavā princess of Pōrabandar, is situated about 12 miles north-west of the city.[31] About two furlongs east of the village is a group of four old temples within an enclosure; and a little over a furlong to the west of the village is a large isolated shrine, now dedicated to *Vindhyavāsini.* In the former group, the oldest and the largest temple is Temple no.1, which might be of *Saura* affiliation.The temple was carefully restored when a portico was added to the *garbhagṛha.*

The temple is *sāndhāra* on plan and faces east. It is originally a fairly large structure. Its oblong plan measures *50'x26'*. In elevation it consists of *pīṭha, jaṅghā*

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and *śikhara*. The *pīṭha* comprises of a *bhitta, kumuda, surpa,* minor *vajana,* wide *kandhara,* a band of "rafters ends", *padmavajana,* and *paṭṭikā.* The *jaṅghā* is plain.

The height of the sanctum door is nearly twice to its width.The moon-stone (*ardhacandra*) at the door-sill is delicately carved with *ardhapadma.*The sill shows on its front standing figures, indented diamonds, etc. Inside the *garbhagṛha* are fragments of later images of *Sūrya* and *Viṣṇu,* a *daśāvatāra parikara,* etc. The *garbhagṛha* is of square size (15'x15').[32] As usual, the plain walls are topped by a band of bold "rafters' ends" and a *kapōta.* The nave of the *maṇḍapa* forms a *catuṣkī* (*cokī*).

The four-tiered superstructure is decorated with very large *candraśālās* in the order of 3, 2, and 1, the final tier being plain.[33] The *karṇakūṭas* are more schematised than those of the preceding series, and are topped by a ball shaped, multi-ribbed *āmalaka.*The whole superstructure is crowned by a bold *āmalasāraka,* a fluted *ghaṇṭa,* and a *stūpī.*

The walls of the ambulatory and closed hall have disappeared, together with the pillars. The pillar has a simple base. Jethwā bards relate it to be built by the fourth ruler of Ghumali.[34]

The two pre-standing pillars of the hall belong to the *rucaka* order, while the dwarf pillars above the parapet at the eastern entrance are of the *miśraka* type. The ambulatory wall has a window on the left side i.e. west. There are also ruined windows in the north and south walls of the *maṇḍapa.* The plan retains features of the Maitraka period; the *garbhagṛha* with its *laṭina śikhara* (though lacing *jālas*) is advanced.

Dedication

The fragments of *Sūrya* image inside the *garbhagṛha* (of later period) proves it of being a *Saura* affiliation.

Sun Temple, Jhamrā

Jhamrā (or Jamla; lat. 21° 29.5', long. 69° 54.25') lies some 16 miles southeast of Pōrabandar in the alluvial plain of the Ghed area. The temple stands north-west corner of the village and faces east. It is *sāndhāra* on plan, with a distylar closed *maṇḍapa* having a semi-open façade.The ambulatory wall has collapsed. The pillars are of plain *rucaka* type.

The square *garbhagṛha* shows the first instance of proper *vēdībandha* mouldings in Saurāṣṭra; the *kaṭi* is plain except for dentils, *ūrdhvapadma,* and *kapōta.* The *vēdībandha* consists of *bhitta, khura, kumbha, kalaśa, antarapatra* and *kapōta* **(Plate-10 a)**.The *kapōta* shows decoration of *caitya*–arch enrichment. The *catustala kūṭakara* superstructure has *kapōtapāḷīkā* (no *kapōta*) tiers decorated with *gavākṣas* in a 4, 2, 2, 1 order. From here on, superstructures replace *kapōta* by *kapōtapāḷīka,* sometimes intermixed with minor *kapōta,* sometimes terminating in *vṛttapaṭṭikā.*The crowning archaic *āmalasāraka* is crowned by *cūlikā* and a modern *kalaśa.*The *gūdhamaṇḍapa* has a flat roof. The image inside the *garbhagṛha* is mutilated.

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Dedication

M.A.Dhaky and J.M.Nanavati have taken this temple as of *Saura* affiliation.[35] The mutilated image inside the *garbhagṛha* attest the above assumption.

Sun Temple, Thān

Thān (ancient Thānagaḍha) [36] is a railway junction on the Mehsana-Surendranagar-Okhā railway line of the Western Railway from which the Thān-Choṭilā branch starts. It is situated on the western bank of river Mahānadī. The place having strong historical and cultural background is nowadays famous for the ceramic industry.[37]

In 1914, the Kāṭhīs[38] built a new Sun temple near Devsar village known as *Junuṁ Suraja Dēvaḷa* about 11 kms from Thān near the Thān-Chotila railway line.The nearby railway station is named after this temple.

The Sun temple faces east has undergone so many repairs and reconstruction that the original structure has entirely disappeared.[39] It is said that Shujāt Khān, when on his usual *mulkagiri* circuit in Jhalawar, marched from thence in about 1690 CE for Thān, he stormed the fort after a great slaughter of its defenders, dispersing the Kāṭhīs and destroying the Sun temple. Since then the Kāṭhīs never returned to Thān, which was then occupied by the Jhālās shortly afterwards. In the above battle, it is said that "the Sun appeared in Wālojis ranks in mortal form, riding on a white horse, and that wherever this strange warrior went the enemy's men fell as though mown down with a sickle. The descendants of Wāloji were called Wālās; they, with the other Kāṭhīs, remained in Thān till samvat (?) 1480."

After renovation and reconstruction, the temple now consists of *mūlaprāsāda, maṇḍapa* and the enclosure wall with its Muslim Kanguras or battlementing.

The temple is now represented only by the walls of the shrine and the inscription slab. The main temple which now stands is a comparatively modern building.The inscription of V.S. 1432 (1376 CE) tells that it was originally built by Vinasaṁkara, (most probably an architect of Pālītāṇā) or Siṁha, son of Butada Lākhā, of the Kāṭhī caste, to the god presiding over the hill of Kandola.

The workmanship of this temple is poor, and the mouldings and sculptures are scanty, shallow and badly proportioned.The decoration on the outside walls illustrates how the architects were trying to maintain the earlier traditions. Inside the shrine is a modern image of Sun dressed in coloured clothes.

The pillars inside the hall are plain and more or less lumsy in appearance.

The principal figure on the back wall as well as on the north and south sides of the outer wall is that of *Sūrya*.The figure stands in the usual stereotyped pose, straight to the front, holding a full-blown lotus, by its long stalk, in each hand. Beside him are his two wives on each side reaching only upto the knees of *Sūrya*.

The doorframe of the sanctum is of *pañcaśākhya* variety **(Plate-11)**. Along the top on *uttaraṅga* is represented *Navagṛaha* panel having *Sūrya* or *Ravi, Candra* or *Soma, Maṅgala* or *Bhauma, Budha, Bṛhaspati, Sukra, Śani, Ketu* and *Rāhu. Sūrya* is with

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his emblem lotuses in his both of his hands; and behind the head of the Moon is a crescent, while the next five have no particular distinguishing feature. Beneath them is *Gaṇapati* on the *lalāṭabimba* whose body is big and disproportionate.

Dedication

There is no definite sign to prove the affiliation of the temple except the isolated *Sūrya* image built into the back wall of the courtyard.

Sūrya Temple, Śāmaḷājī

The temple built of Aravalli sandstone is *sāndhāra* on plan and faces east **(Plate -39).** On ground plan, it consists of a square *mūlaprāsāda, antarāla, gūdhamaṇḍapa* and *mukhcatuṣkī* **(Plate-17).**

Mūlaprāsāda

It is *dvi-aṅga* on plan. In elevation, it consists of *vedībandha, kaṭi* and *śikhara.* The *vedībandha* acting as a *pīṭha* consists of *bhitta, khura, kumbha, kalaśa, antarapaṭṭa, kapōtapālī* and plain *paṭṭikā.* The *kapōtapālī* is decorated with *candraśālās* alternating with *ardhapuṣparatnas.*The *kumbha* moulding on each *bhadra* projection contains a badly damage figure.

The *rājasēnaka, āsanapaṭṭa* and *kakṣāsana* are missing. The mark holes on the dwarf pillar above *āsanapaṭṭa* are easily visible. The *bhadra* balconies of the *mūlaprāsāda* are wider than those of the *gūḍhamaṇḍapa.* The dwarf pillars on the *āsanapaṭṭa* are of square plain *rucaka* type. The architraves resting on these pillars and supporting the roof are almost plain.

The sanctum is enclosed by a *pradakṣiṇāpatha* having *samtala* ceiling. On the interior side of the transepts, there are pillars in alignment with those on the exterior. The *kumbhaka* of these pillars consists of *khura, kumbha* and *kalaśa.* The shaft of these pillars is of *rucaka* type.

In elevation the sanctum wall consists of *vēdībandha, kaṭi* and *varaṇḍikā.* The *vēdībandha* consists of plain *bhitta, kumbha, kalaśa, antarapaṭṭa* and *kapōtapāḷī.* The most interesting surviving features of it are the central niches on the *garbhagṛha* walls, of these the south one is best preserved.The niche, within octagonal to circular mini-pillars, simulates a *triśākhya* doorframe with all its requisite details. The inner *śākhā* is decorated with vegetal scrolls. In the centre, above at *lalāṭabimba* it represents two–armed *Gaṇēśa* in *līlāsana* posture. The second *śākhā* is rounded and carved with lotus petals. It also has a figure above on the centre. The third *śākhā* shows leaf foliage.

The sanctum doorframe is damaged, with only a few old features still visible such as the fluted *lasuna, bharaṇa* and the *uttaraṅga* panel. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre and a damaged sculptured niche on either extremity followed by a *kalaśa* and *grāsamukha* in the left

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and right sides respectively. In the lintel, the first two *śākhās* are plain.The *śākhā* is embosed in the middle by a small *lalāṭabimba* representing four-armed *Gaṇēśa* in *līlāsana* posture. The second *śākhā* show a female figure.

The *garbhagṛha* is square on plan. The *garbhabhitti* walls are plain except the front wall which consists of *pīṭha*. On it once there was installed a *samapāda Sūrya* holding a lotus flower with his two hands (**Plate-40**).This image is now missing.

Kapilī

It shows continuation of the *vēdībandha* and *maṇḍōvara* of the *mūlaprāsāda*. Above it is *rājasēnaka* decorated with rosette marked diamonds alternating *padma*. The screen-wall above the *rājasēnaka* shows *vēdikā* divided into upright posts alternated by recessed slabs. The *vēdikā* post shows decoration of *ardhapadma, udgama*, vase and foliage on *nāgapāśa*, scroll, diamond alternating bead, and leaf foliage from bottom to top.The recessed slab alternating *vēdikā* posts are decorated with foliate scrolls. The *vēdikā* posts are topped by *ghaṇṭa* whereas the recessed slabs by a *grāsmukha*. The *kaṭi* shows four armed *dikapālas* in *tribhaṅga* postures between the two segmented rounded pillarets.

Gūḍhamaṇḍapa

It repeats the mouldings of the *mūlaprāsāda* along with the transepts on either side. The *rājasēnaka, kakṣāsana* and *āsanapaṭṭa* are damaged. The dwarf pillars are similar to *mūlaprāsāda*. Only a few of the original pillars inside the *gūḍhamaṇḍapa* survive. In the interior, the pillars are arranged in rows to form a central aisle leading to the *garbhagṛha*. The architrave resting on the pillars and supporting the superstructure are plain.

In the interior, the *gūḍhamaṇḍapa* pillars with *kumāra* bracket figure form an octagon.On these rests an octagonal frame of architraves.The domical ceiling of the *gūḍhamaṇḍapa* consists of five plain circular courses. In the centre is *padma*.

Mukhacatuṣkī

It shares its moulding up to *maṇḍōvara* with the *gūḍhamaṇḍapa* and is marked by five flights of steps. The front two pillars of the *mukhacatuṣkī* are similar to that on the *gūḍhamaṇḍapa*.The architrave across the pillar is plain and is followed by *dandachādya*.

Dedication

The temple built of old architectural fragments faces east.The *Sūrya* image which was once installed inside the *garbhagṛha* (nowadays missing) is the only evidence of it's of *Saura* dedication.

Bhīma-dēvaḷa, Prācī or *Sūrya* Temple at Bhīmanāth

The holy *tīrtha* Prācī is located some fifteen miles to the east of Prabhāsa Pāṭaṇa on

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the bank of Saraśvatī. It is the point where this river takes a turn towards the east (*prāchya*) and is, therefore, called *Prāci*[10].

The large Sun temple known as "*Bhīma-deval*" is on the way to Kōḍināra about two and a half miles to the north of the village. A streamlet flows at small distance behind this temple. The temple built partly of stone blocks and partly of bricks is *triaṅga* on plan and faces east.On ground plan, it consists of a *garbhagṛha*, an *antarāla*, a *gūdhamaṇḍapa* and a *mukhamaṇḍapa* **(Plate-16)**.The *mukhamaṇḍapa* which was recorded earlier by Burgess has disappeared now.

Mūlaprāsāda

In elevation, the *mūlaprāsāda* consists of *vēdībandha, maṇḍōvara* and *śikhara.* The temple is embeded in the ground up to the lower mouldings of the *vēdībandha.* Above the *vēdībandha,* the plain *maṇḍōvara* is relieved by an equally plain *madhyabandha.*

The cornice consists of two *kapōtas* with an intervening plain recess. The *anekaṇḍaka śikhara* over the sanctum consists of five storeys, as indicated by *bhūmi-āmalakas* at the corner. This *śikhara* in fact, is the earliest instance to have *nastasṛingas* and *uraḥśṛṅgas.* However precocious, it still reflects an experimental stage; its form is not yet well articulated and reflects clumsiness in proportions of the *mūlamañjarī* and *uraḥśṛṅgas.Urahśṛngas* provided with *udgamas* are both usual and incongruent. The *śikhara* is *anekāṇḍaka* comprising 33 *aṇḍakas.* The *śṛṅgas* in two stages along the *karṇas* are eight in number. Those on the *pratirathas* are four, and behind them are again four *nastaśṛngas. Uraḥśṛṅgas* in two sets leaving against the *mūlamañjarī* are also present. They are eight in number. Together with the *mūlamañjarī* the total number comes to 33 theoretically. The frontal *aṇḍakas* are however sacrificed, since the junction of the hall and the *śukanāsa* does not permit their construction in practice.The graceful proportions and correct articulation or *śṛṅgas* seen in the tenth century temples are absent here. The placement of an *udgama* above each *uraḥśṛṅga* is never found in later temples. This indicates an experimental stage when architects had not yet solved all problems involved in the construction of a multi *aṇḍaka śikhara.*

Sanctum–Doorway

The sanctum-doorway is partly renovated. On its either side in a large rectangular panel stand *Rājñi* and *Nikṣubhā* in the *lālakamal* pose. The frieze once topped as an *uttaraṅga* has been removed from its position, and its fragments have been rebuilt in the top wall of the closed hall. From the fragments it appears that the *uttaraṅga* contained five panels enclosing seated figures of *Brahmā, Śiva, Sūrya, Viṣṇu* and *Candra. Sūrya* has been accorded a central position since the shrine is sacred to him. The *Viṣṇu* and *Śiva* figures are slightly turned towards the central figure Sun. Later in the tenth century, temples such as of Kōṭāī and Kerak (Kutch) we find the figures of *Viṣṇu* and *Brahmā* not only turned towards the central figure of *Śiva* but folding their hands in supplication.

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The *garbhagṛha* is square on plan with no *aṅga*-divisions. It has three low small niches, one on each direction except the east. In each of these niches is found a mutilated figure of *Sūrya* seated on seven horses. Each image had an entourage of two consorts – *Rājñi* and *Nikṣubhā*–and two attendants, *Daṇḍī* and *Piṅgala* (one image of this group is in the Prabhās Pāṭaṇa Museum).

The original image inside the cella is lost. The image had a huge *parikara*, the fragments of which are lying near the temple.

Kapilī

The *antarāla* in its exterior treatment, show the continuation of the base of the sanctum. Above the *vēdībandha*, the plain *maṇḍōvara* is relieved by an equally plain *madhyabandha*. The cornice is the same as that of the sanctum.

Gūḍhamaṇḍapa

It shares base with vestibule. The balcony windows are here filled with heavy and simple grills.The cornice is same as that of the *mūlaprāsāda*.The roof of the *gūḍhamaṇḍapa* has vanished or was perhaps flat from the beginning.

The doorframe of the *gūḍhamaṇḍapa* possesses a large *rūpastambha* with two big super imposed panels. That on the left (as one faces it) bears a seated figure of *Nāga* above whom is *Daṇḍī* with a broken staff and a water jar; a sword and shield are lying beside his left leg. The corresponding seated figures on the right side are of *Nāga* and *Piṅgala*. *Piṅgala* holds the staff in his right hand, while the left rests on his *kaṭi*; sword and shield are lying to his left. Both deities wear *kavaca* and an upper garment with a central knot on the breast. *Gaṇēśa* occurs on the *lalāṭa*, only fragments survive of the original lintel, bearing figures of the *navagrahas*.

The interior of the *gūḍhamaṇḍapa* follows the plan of larger Maitraka temples, with *rucaka* pillars and sloping roofing for the side aisles and ambulatory. Both the *parśbalindas* and the *mukhlinda* near the entrance show an inner pair of minor columns which bear *kumāra* brackets.

Dedication

Though the original image which was installed inside the *garbhagṛha* is missing but the central position of *Sūrya* on the *uttaraṅga*, three small niches inside the *garbhagṛha* containing images of *Sūrya*, and his two consorts *Rājñi* and *Nikṣubhā* leaves no doubt that the temple was dedicated to *Sūrya*. The inscription of Kumārpāla's time (1145-1176 CE) found from this temple indicates that the temple was dedicated to the Sun god '*Dharmāditya*' i.e. Sun god. It also informs about the renovation being done by him in 1168 CE. M.A. Dhaky believes that the temple was built atleast three hundred years before the date of this inscription.[41]

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Sun Temple (Temple No.6) at Rōḍā

Rōḍā (tālukā- Himatnagar, dist. Sabarkantha) is situated 19 kms north-east of municipality town Himatnagar on Khed-Chandarani route. From the available archaeological sources it seems that Rōḍā was an important site during the early mediaeval period.

Among the temple group at Rōḍā, the temple no.6 built of sandstone facing east seems to be of *Saura* affiliation. On plan, it consists of a *mūlaprāsāda* and *maṇḍapa* **(Plate-13)**. The temple has a slightly rectangular *garbhagṛha*; the nature of its *maṇḍapa* cannot be fully understood since its walls and the upper course of its *pīṭha* have disappeared now, leaving four free-standing pillars with their lintel and ceiling.

Mūlaprāsāda

The *garbhagṛha* is *dvi-aṅga* on plan and shows in elevation *pīṭha, maṇḍōvara* and badly damaged *śikhara*. The *pīṭha* consists of *kharaśilā* (or *bhiṭṭa*), *bhitta, antah-karṇa* and a plain *paṭṭikā*.

The *maṇḍōvara* consists of *vēdībandha, jaṅghā* and *varaṇḍikā*. The *vēdībandha* is made up of plain *khura, kumbha, paṭṭikā, kalaśa, antarapaṭṭa* and *kapōtapālī*. The *kapōtapālī* of the *vēdībandha* shows *padmakarṇa* alternating *caitya–gavākṣas* **(Plate-14)**.

The *jaṅghā* rests on a *mañcikā* similar to the *kapōtapālī* of the *pīṭha*. The *jaṅghā* is plain except the tiny *bhadra* niches.The back niches shows *Sūrya* in *utkuṭikāsana* posture whereas on the southern niche is *pañcāgnitapa Pārvatī* in *padmāsana* posture. At the top of the *jaṅghā* is a narrow but beautiful *maṇipaṭṭikā* followed by *kapōtapālī* and *kaṇṭha*.

The ruined *śikhara* over the *mūlaprāsāda* is well proportionate.

Sanctum–Doorway

The magnificent doorframe of the temple surpasses all other *triśākhya* doorframes in the Rōḍā style. The central part of the *udumbara* is lost; the extremities show the usual *ghaṭapallava* and *dhanaputra* figures. The inner *patraśākhā* and middle *khalva* with lotus leaves introduce a variation found elsewhere at Śāmaḷājī and Polo. The base figures are the usual *Vidyādharas*, dancing *Śaivite dvārapālas*, and *Gaṅgā* and *Yamunā*. The outer *patraśākhā* is particularly deeply undercut; extremely fluent, convolute and curly. *Gaṇēśa* appears at the *lalāṭa*, with a *mālādhāra* above, and *Lakṣmī* in the *saubhāgyapaṭṭa* is a standard feature. The *uttaraṅga* with vigorous *grāsapaṭṭī* is followed by a series of five projecting and four countersunk panels bearing the *Navagrahas*.

Maṇḍapa

The surviving mouldings at the corners of the *maṇḍapa* show *grāsamukhas*. The central four pillars are of *bhadraka* type. Broad panels with figures at top are unusual. These contain females (perhaps *apsarases*), *Skanda* with *Pārvatī, Kauśalyā* and *Rāma, Vāsudeva, Saṅkarṣaṇa*, etc. The *nābhicchanda vitāna* is damaged.

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Dedication

The temple faces east and the presence of *utkaṭikāsana Sūrya* on the back niche make this temple as that of *Sūrya* fame. The *Navagraha* panel on the door lintel of the sanctum doorway also supports that the temple was dedicated to *Sūrya*. U.P.Shah[42] also believes that the temple might be dedicated to *Sūrya*.

Sūrya Temple, Kaṇṭhadurg (Kanthakōṭa)

The Kaṇṭhadurg (Kanthakōṭa) fort is among the earliest extant medieval forts of India which is now a major tourist attraction of Kuchchh. The fort is located in periphery of Kanthakōṭa village, in the Bachau tālukā of Vagad area of Kuchchh district. Built in 8th century CE, it is located on the top of an isolated rocky hill; the old fort at Kanthakōṭa in Gujarat has a 5 km radius. This fort was the capital of the Kāṭhīs in the eighth century CE. Later on it was conquered by the Cāvdās, Sōlaṅkīs and Vaghelas. It is said that the Chaulukyan king Bhīmadev sought shelter from Mahmud of Ghazni at Kanthakōṭa. We also find reference that in return for Mod's help; Dharam Vaghela gave not only the fort "Kanthakōṭ" but, also his daughter in marriage to Mod's son Sad. Later on, Kanthakōṭa was declared as the capital by him. Sad wanted to build on Kanthakōṭa but, he was not successful because a part of the wall touched the great local ascetic Kamhadnath's dwelling. Sad's son, Ful, was eventually successful and named the fort '*Kanthadurg*'. During the reign of Jadejas, Kanthakōṭa was given as an estate to Dedaji, the second son of Rao Raydhan Ratna. In 1816, the British captured Kanthakōṭa fort and destroyed large parts of it before the Kuchchh accepted the suzerainty of British in 1819, although Kanthakōṭa remained under Jadeja rulers till independence of India.[43]

There are three temples on the hill namely Kanthadnāth, Jain temple for Mahāvīra and the temple dedicated to Sun.

Though the major part of this temple is damaged but the lofty square *kōṣṭhaka*-pylons and the Vidyādhara-bastions near the pylons are extant. The original *pratoli-tōraṇa*, however, was replaced by an Islamic arch in the medieval times. A small dilapidated building with small grilled windows close to the Sun temple towards the north-east could be a monastic settlement for the priest, built contemporaneously with the temple. The *dvi-aṅga mūlaprāsāda* of the *Kanthakōṭa* temple possesses faceted *karṇa* and a somewhat broad *bhadrāvalōkana*; the *salilāntara*-recess between it helps to demarcate these two *aṅga*-divisions. The short *pīṭha* supports the *vēdībandha*; its lower mouldings are below the inner floor-level. At the *bhadras* the *vēdībandha* is relieved by a rude niche whose image within is either lost or too thoroughly damaged to permit identification. At the *bhadrāvalokana*, the true *vēdikā* is absent, an *āsanapaṭṭaka*, *kakṣāsana*, and plain dwarf rucaka pillars with unadorned roll capitals support a *dandacchādya*-awning preserved only at the southern side. These dwarf pillars are ordered as "distylar-in-antis". The *jaṅghā* has a medial *vasantapaṭṭikā* at a few places showing indented leaf in half circles, but otherwise largely left blank.[44]

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Over the *garbhagṛha* is placed a *laṭina śikhara* leaving out the path for walk, as in most early *sāndhāra* temples, which as in Saurāṣṭra, is roofed by plain slabs with no super structural construction. The *garbhagṛha* inside is a plain cube as is the case with most of the Maitraka and the Saindhava temples of Saurāṣṭra. The *rūpastambha* of the doorframe here shows fluted and ribbed *lasuna* and *bharaṇa*, the *uttaraṅga* bears eight planets, the Ketu is omitted here.[45]

The *gūdhamaṇḍapa* is joined to the *prāsāda* with an *antarāla* of medium length. It is shorter in dimensions compared to the *mūlaprāsāda*.The nave has four plain *rucaka* pillars. The *mukhamaṇḍapa* echoes the features of the *bhadrāvalōkana*.[46] The grooved form of the *ṭhakāra*, and the presence of *ardharatna* motif in the *udgama*-pediment of the *vēṇukōśa* of the *śikhara* show relationship with the *Mahā-Maru* and in part with the *Mahā-Gurjara* style of Rajasthan rather than with Gujarat. The temple stylistically seems to have been built at the turning point from the ninth to the tenth century CE.

Dedication

The *uttaraṅga* of the sanctum-doorway bears figure of eight planets (except Ketu). The *uttaraṅga* along with the detached image of *Sūrya* (shown with folded hands) prove the affinity of this temple to Sun.

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Sūrya Temple, Kōṭāī

Kōṭāī is on the shore of the Rann, about 19 kms. north of Bhuj.[47] At about the middle section of the southern edge of the Rann of Kachchh, on a hillock and to the south of the village Kōṭāī and within a now completely ruined rampart there once stood a group of four *Mahā-Gurjara* temples, of which only the large *Śiva* temple survives. The Sun temple known as Ra Lakha's and ascribed to Lakha Phulani is partly built of yellow and red stone.[48] It was severly damaged by the earthquake. The temple facing west consists of a *tri-aṅga mūlaprāsāda* with an adequately proportioned *kapilī* joining the *gūdhamaṇḍapa* and *mukhcatuṣkī*. In elevation, it is made of *pīṭha, maṇḍōvara* and *śikhara*. The *pīṭha* consists of two courses of *bhitta*, plinth, *jādyakumbha, kumuda, grāsapaṭṭī*. The *jādyakumbha* is relieved at intervals by large and shapely *ṭhakāras*, now eroded at several places. The *grāsamukha* of the *grāsapaṭṭī* are attractive.

The *vēdībandha* consists of *khura, kumbha*, bejeweled *kalaśa, antarapaṭṭa* with *kuñjarākṣa* motifs. The *kumbha* is elegantly decorated with small *hamsas* trapped in looped lotus stalks, or just carving buds.The *antarapaṭṭa* has the usual *kunjarākṣa* motif spaced at right intervals. The *kapōtapāḷī* has nicely shaped *gagāraka* at the lower edge and *ṭhakāras* on its cyma-profile.

The vertical *aṅgas* are recessed and display *dikapālas* at the *karṇas*, *apsarases* and *devīs* at the *pratiratha* and *vyālas* in the *salilāntara* recesses between the *aṅgas*.These mythical beasts are reported for the first time in Gujarat. In the *salilāntara*, however, above the *vyālas*, are floating pedestals signifying an *urdhvajaṅghā* section carrying

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gandharva, *vidyādhara*, and *mithuna* couples. And further above these, in rather shallow panels, occurs amorous couples etc.

Above all the *aṅgas* is *varaṇḍikā* shown in strong relief, alternating as it does with *kapōtapālika* and *antarapaṭṭa*, this last recessing moulding showing effectively rendered *kuñjarākṣas*.

The *pañcāṇḍaka śikhara* has four *karṇa-śṛṅgas* besides the central *mūlamañjarī* raised on tristriated *mallacchādya-phāṁsanā* with a series of three super-imposed and receding *siṁha-karṇas*, those applied at the *bhadra* points; the *āmalasāraka* and upper courses were thrown down in the 19th century earthquake. The *jāla* was of the same kind and quality as of the *Śiva* temple. The porch as well as the position of the *śikhara* had already collapsed before Burgess's visit. When Bhandarkar visited the site, he saw the doorframe of the *garbhagṛha* intact having *Gaṇēśa* at the *lalāṭa*.

Sanctum - Doorway

The doorframe of the temple is neatly carved. Over the lintel are the nine planets.The jambs are carefully sculptured. In the entrance hall, *maṇḍapa* has four pillars with a square block sculptured below the bracket, and six pilasters. The shafts support a plinth, on which stands a block carved with colonnades at the corners. The faces of the block are sculptured with figures of men and elephants. Of the four-armed figures on the brackets of the columns, one is a female; the other has its face on the abdomen. In the window recess are pilasters with four-armed figures on the bracket capitals.The pillars and pilasters are of the *rucaka* type.The shrine door is elaborately carved with two rows of figures on the frieze. The area behind the central jamb is roofed with large slabs, carved with sixteen figures linked in one another's arms in a circle, the legs crossed and turned towards the centre. Each hold a rod in either hand, the left hand being bent down and the right up, and so interlaced with the arms of the figures on either side. The roofs of the three aisles, at the side and in front of the central area, are very prettily carved with flowered ribs, and three horizontal bands inclusive of that from which they spring.

To the west of the Sun temple are three small temples, two facing east and one north. The temple facing north is a very small *Vaiṣṇava* shrine, with only fragment of its structure remaining. On one of the east facing temple, a figure of *Sūrya* is carved on the wall facing west.The *sardulas* are in the recesses.

The lower ruin is a fragment of the shrine of a *Sūrya* temple, with *Gaṇapati* on the lintel, and the nine planets on the frieze. There are no figures outside.

Dedication

There are no figures on the outer wall of the temple. On the *lalāṭabimba* is *Gaṇēśa* while the lintel above it shows a *navagraha* panel.

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Agiyā Vaitāl Temple, Bhankhar

This west facing temple, locally known as '*Agiyā Vaitāl*' is in Bhankhar village under Sidhpur tālukā of Mehsana district. The site is about 4 kms from Uñjhā.[49] The temple built of sandstone consists of a *garbhagṛha*, an *antarāla* and a new porch with domical superstructure (**Plate-41**).

Mūlaprāsāda

In elevation, it consists of *pīṭha, vēdībandha, maṇḍōvara* and *śikhara*. The *pīṭha* mouldings, except *grāsapaṭṭī*, are covered by a modern retaining platform. The *vēdībandha* consists of *khura, kumbha, paṭṭikā, kalaśa, antarapaṭṭa* decorated with *kuñjarākṣa, cippikā* and *kapōtapāḷī* .The *kumbha* of the *vēdībandha* shows typical *ardhapadma, ardharatna* motifs at *karṇa, pratiratha* and *bhadra* respectively. The *kapōtapāḷī* has the decorations of *ṭhakāra, ardhaṭhakāra*, and *ardharatna* motifs. The *jaṅghā* portion shows *dikapālas* at *karṇa* and *apsarases* at *pratiratha*.The *bhadra* niches contain images of *gajāntaka, Hariharārka* and *Harihara* at north, east, and south respectively.The three faced image of *Hariharapitāmaha* depicts *Viṣṇu, Śiva, Brahmā* and *Sūrya*, with six arms, possessing conch, disc, *khatvāṅga*, trident and two lotuses (**Plate-42**). The *jaṅghā* possesses similarity with contemporaneous *Viṣṇu* shrine of Isval in Mewad. Here also the *dikapālas* have a pointed *pīpal* leaf halo. The upper *grāsapaṭṭī* also corresponds to Isval.

The balustraded *varaṇḍikā* is very cleanly rendered. Its *antarapaṭṭa* bearing the *kuñjarākṣa* design is a feature of the tenth century buildings.

The elegantly shaped *laṭina śikhara* up to the sixth *karṇāṇḍaka* is original, the rest is a construction of later period which makes it taller than its original form.[50] The space between the *āmalakas* on the *karṇa-rathas* is filled with four *kapōtas* decorated with a developed design of *caitya* window arrangement.The design consists of two half windows flanking a rectangular niche, which, formed of square pilasters, contains a diamond-shaped flower and is crowned by a full *caitya* window.The top of the complete window crowning the niche is flanked by two half windows carved on the fourth *kapōta*.

Sanctum–Doorway

The doorframe is of *pañcaśākhya* variety.The inner is *valliśākhā* i.e.deeply cut *patraśākhā* with scroll followed by *rūpaśākhā, rūpastambha* or *stambhaśākhā, rūpaśākhā* all with various carved figures. The *stambhaśākhā* shows *bharaṇa* with leaves which according to M.A. Dhaky are found in the *Maru-Gurjara* temples as well as in few Cāhamana monuments of the tenth century CE.[53] The *bāhyaśākhā* shows carving of lotus petal. The central part of *udumbara* is in part of very late workmanship and it seems that there was originally a *mandāraka* in the centre. At the extremities are *Vināyaka*, and *Vaisravana* instead of the *Dhanaputras*. Also, the *dvārapālaka*–niches have *tōraṇas* instead of *udgama*. All these are *Maru-Gurjara* features but here occur as anticipatory. The lintel shows *Navagrahas* below which are eight heads in beaded loops. *Gaṇēśa* figures at the *lalāṭa*.[51]

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The original image of Sun inside the *garbhagṛha* is now replaced by a modern image of *Vaitāl.* The *kapilī* walls show *Devi* (N) and *Gaṇeśa* (S) images.

Dedication

The original shrine of the Sun god is now missing. On the *uttaraṅga* of the sanctum-doorway is a *Navagraha* panel. The east *bhadra* niche contains image of *Hariharka.* From these evidences we can say that the temple was dedicated to *Sūrya.*

Tripuruṣa Temple, Mēṭhāṇ

Mēṭhāṇ is a village in Dhraṅgadhra tālukā of Surendranagar district, known for ancient temple group. It is one of the earliest temple complex in Gujarat dedicated to *Tripuruṣa* **(Plate-36)**. The three but juxtaposed separate shriṅes are dedicated to *Śiva* (N), *Viṣṇu* (Centre), and *Sūrya*(S). A small detached *raṅgamaṇḍapa* faces the central shrine and the complex seems originally to have had a *prakara.* All the three shrines are *dvi-aṅga* on plan.

The southern shrine dedicated to *Sūrya* has a single *bhitta* and a shallow *vēdībandha* consisting of *khura, kumbha, antah-karṇa, kalaśa, antahapatra* and *kapōtapālī* provided with *caitya–arch* motifs (*ṭhakārikas*). The *jaṅghā* has niches on the *bhadra* sheltering *Rājñi*(S), *Sūrya*(W), and *Nikṣubhā*(N).The *jaṅghā* is topped by a *kapōtapālīkā* decorated with *ṭhakāra* and *ardharatna* motifs on the profile and *kalikās* below.

The *madhyalatā* of the *śikhara* has a *jāla* made of large *gavākṣas* which is an atavistic feature reminiscent of early Saindhava temples but with some graceful details **(Plate-36)**. The *vēṇukōśa* shows some advances over Saindhava examples. The *rēkhāsutra* seems to be *tri-guṇa*; six *khanda* – divisions diminish rapidly in scale.

Sanctum–Doorway

The doorframe of the sanctum is of the *pañcaśākhā* variety **(Plate-38)**. The *antaraśākhā* shows *ratna* alternating *padma* whereas *bāhyaśākhā* is adorned with *padmadala.* The *patraśākhā* is very much similar in design with the Rōḍā temples.The *rūpastambha* has panels of *gaṇas* playing musical instruments and is topped by bold *bharaṇa.* The recess between the *bāhyaśākhā* and *rūpastambha* is simple. The *uttaraṅga* displays figure of *Gaṇēśa* on the *lalāṭa* and *Navagraha* panel on the lintel.The base of the *śākhās* show *Sūrya's* consort. River goddesses *Gaṅgā* and *Yamunā* are in their proper positions. The *udumbara* displays a floral block at the two extremities and a pair of *cakrāvakas* in a central semicircle. *Grāsmukha* in pair projects on each side of the *udumbara's* lowest moulding.

The long porch has four free-standing plain *rucaka* pillars topped by *dandacchādya* and *kapōtapālika.* The roof shows a two staged *śuknāsa* displaying well formed *simhakarṇas,* a central niche bears an image of two-armed *Sūrya* in *utkuṭikāsana* flanked by female attendants who may be of *Sūrya*'s consorts, *Rājñi* and *Nikṣubhā.*

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Dedication

The temples faces east and all the sculpture represented on *kaṭi-bhadra* (*Rājñi*– south, *Sūrya*–west, *Nikṣubhā*–north) and central niche over *śuknāsa* **(Plate-10 a)** containing two–armed *Sūrya* image in *utkuṭikāsana* posture are of *Saura* affiliation. The bases of the *śākhās* show the *pārṣadas* of *Sūrya*, his consorts whereas *uttaraṅga* displays figure of *Gaṇēśa* on the *lalāṭa* and *Navagraha* panel over it. The above evidences leave no doubt that the temple was dedicated to *Sūrya*.

Southern Shrine of Amthermātā Temple Complex, Vaḍnagar

Vaḍnagar possessed pre-Chaulukyan and early-Chaulukya temples of which only the Amthermātā temple complex still has some noticeable ruins.The main temple in the complex was dedicated to goddess, presently known as *Amthermātā* or *Amthormātā*. At present it is white washed and garishly painted. Behind this main shrine is a group of three subsidiary shrines, of them the southern one is dedicated to *Sūrya*. Although it is in ruined condition but still preserves some interesting decorated members intact.

The whole temple complex is placed over a spacious *jagatī* - platform whose south profile follows the slope of the mound which abuts the eastern medieval fort wall of Vaḍnagar. The *jagatī* is composed of tall *vēdībandha* topped by a wide *antarapatra* which carries *ghaṭa– pramatha* type *praṇālas* distributed at regular intervals, concentrated mostly along the wide eastern *bhadra*. The lower face of the *vēdībandha* carries niches at long intervals, three at the back side, some also continuing at the southern profile. Each of these is crowned with a bold *udgama*.

At the back of the main shrine are three shrines similar in style and of the same age. The southern one is dedicated to *Sūrya*. It has moulded *pīṭha* and *vēdībandha*. The *pīṭha* consists of two *bhittas, jādyakumbha* with *caitya* arch devices, *antarapatra*, and *grāsapaṭṭī*. Here *kumuda* is marked by its absence. The *grāsmukha* of the *grasapaṭṭikā* are fairly bold and powerful but not so refined or handsome as of the mid tenth century temple instances.[52] The *vēdībandha* has a *khura, kumbha*, plain *antarapatra, kalaśa, antarapatra* with *kuñjarākṣa* design and a *kapōta*. The *kapōta* shows incision of *padmadala* on the underside and the decoration of usual *caitya*-arch enrichment on the upperside. All the three *bhadra*– niches of the shrine contain the figures of *Sūrya* seated on the *sapta-aśvaratha*.The *jaṅghā* is topped by a very bold *puṣpapaṭṭikā* followed by a *varaṇḍikā*, entablature. It had possibly the *laṭina* form of *śikhara*.

Sanctum–Doorway

The *trisākhya* sanctum-doorway is not in good condition. It is very much identical to *Vaiṣṇava* shrine.The *antaraśākhā* contains running flower and creeper design, the *madhyaśākhā* is adorned with the sculptures of standing dwarf human figures; and the jambs attached with pilasters have figures of the *Sūrya* pantheon. *Daṇḍī* and *Piṅgala* are shown as door-guardians.The *antaraśākhā* is continued at *uttaraṅga* whereas above

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it, the space between either ends above the vertical *śākhā* is filled with a row of *mālādhāras* facing the *lalāṭabimba*. Above the lintel there is a *Navagraha* panel super imposed by a series of *grāsa* mouldings with a creeper in their mouth.The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche on either extremity.The niche on the proper left contains an image of four-armed *Kubera*.

The porches together with their pillars are lost. Hence the nature of the columns cannot directly be known.

Dedication

The principal *bhadra* niches of the temple contains figures of *Sūrya* on a chariot drawn by seven horses beside figures of *Ādityas* on *madhyaśākhā*, and *Navagraha* panel on the lintel. It clearly indicates that the temple was dedicated to *Sūrya*.

Sun Temple, ancient Arkasthala(Prabhās Pāṭaṇa)

On the eastern outer skirts of Somanāth town is a temple dedicated to Sun standing upon a rising ground and overlooking the Trivēṇī. The temple has undergone repairs and alterations many times as a result all its originality has disappeared. The temple is a *sāndhāra prāsāda, pañcaratha* in *aṅga* and arc on plan consisting of a *mūlaprāsāda, gūḍhamaṇḍapa* and *mukhacatuṣkī*. The *mūlaprāsāda* as well as the *gūḍhamaṇḍapa* possess balconied windows with two pairs of *stambhikās*. The *gūḍhamaṇḍapa* is slightly shorter in length; the entrance has disappeared long back (**Plate-21**).

Mūlaprāsāda

In elevation, it displays *pīṭha, maṇḍōvara* and *śikhara*. The *pīṭha* consists of *bhitta, jādyakumbha, karṇikā, antarpatra* and *aśvathara*. The *graspaṭṭī*, seen in the Thān temple, is here replaced by *aśvathara* (**Plate-21**).

The *maṇḍōvara* is divided into three parts, viz. *vēdībandha, jaṅghā* and *varaṇḍikā*. The *vēdībandha* consists of a *khura, kumbha, kalaśa, antarapatra* decorated with *kuñjrākṣa, kapōta* carved with *udgama* pattern and embellished with *caitya* arch pattern. The central plane of the *khura* at *bhadra* depicts *udgama* pattern. The *kumbha* is adorned with a band of diamonds and beads. The central plane of the *kumbha* on *bhadra* bears sculptured niches containing images of *Sūrya, Kubera, Viṣṇu* and other lords. The *jaṅghā* is divided into two registers by a *grāsapaṭṭī* and again surmounted by a *grāsapaṭṭī*. The *jaṅghā* is without the *parikarma*. The figures on the *jaṅghā* include *dikapālas, apsarases*, and *śaktis* of *Viṣṇu, Śiva* etc. which betray firmness of form and plastic freedom not seen after 11th century. The faces have been badly retouched and the mutilated hands have been furnished with unsightly appendages.

The *varaṇḍikā* consists of two *kapōtas* and a ribbed eave cornice.

The upper portion of the *śikhara*, together with the roof of the hall, and the whole of the porch, have been fallen down and rebuilt.The remaining portion shows *caturaṅga, uromañjari* and a *rathikā* along each *bhadra*, a minor *śṛṅga, tilaka* and balcony

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motif flanking on each side of the *rathikās*, two *tilaka* and a balcony model over each *nandikā* and *koṇika*, three *śṛṅgas* over each *karṇa* and *pratiratha*, and a *pratyaṅga*, a top *koṇika* and leaning upon the upper short *uromañjari*.

Each *rathikā* contains an image of four-armed god in erect posture accompanied on both sides by a female attendant.The *śikhara* consists of fine interwoven *caitya* arch carvings.

Sanctum–Doorway

The sanctum-doorway is of the *pañcaśākhya* variety consisting of lotus-scroll, *bakulamālā*, plain broad band, *bakulamālā* and *padmadala* band **(Plate-23)**.The cella is plain and square as at Mōḍhērā and is relieved by niches, one in each direction which contains a principal god and his consort.The doorway has fine charming figures on the *uttaraṅga*. The pillars are of simple design.The ceiling is of *samtala* class with lotus flowers as seen in the transepts at Mōḍhērā and the *antarāla* of Rudreśvara at Prabhās. The *udumbara* is divided into two registers. The lower register consists of *puṣparatnapaṭṭi*. The upper register represents a *mandāraka* in the centre carved with lotus scrolls consisting of a geese-pair, a projecting *kīrttimukha* on each side of it. On either end at corners are sculptured niche containing image of *Gaṇēśa* on the left and that of *Kubera* on the right. In front of the door is as usual moonstone.

The *kapilī* containing the figures of *dikpālas* are badly damaged.

Gūḍhamaṇḍapa

It is *dvi-aṅga* on plan consisting of *bhadra* and *karṇa*. It shows its *pīṭha* and *maṇḍōvara* with the sanctum. The roof over the *gūḍhamaṇḍapa* is of *samavarṇa* type with *āmalaka*, *candrikā* and *kalaśa*. The upper portions of its *śikhara* together with the roof of the hall and whole porch have been thrown down. The front part of the *maṇḍapa*, including the roof and front doorway have been rebuilt in a clumsy fashion.The front door frame is dreadfully damaged. The roof of the *maṇḍapa* has been rebuilt with arching thrown in above the central ceiling to support the outer structure. In this architect has utilized old carved corner stones of a former ceiling. The two side bays of the ceiling are slightly carved with rosette ornaments, and are undisturbed; the forward marginal ceiling, corresponding to these has been rebuilt with flat slabs. The pillars are of the octagonal type.Their base comprises of a *khura*, *kumbha*, *antarapaṭṭa*, *kalaśa*, *antarapatra*, and *kapōta* decorated with *caitya-arch* pattern. The *kumbha* is adorned with half diamonds receiving up to *kalaśa*.

The shaft is octagonal at the base; sixteen sided in the middle and circular on the top. The last section is clasped from bottom to top by two decorative bands consisting respectively of *kīrttimukhas* spewing chains which are held in position below by a band of diamond and beads, and *ratnapaṭṭī*. The capital has double-course round *bharaṇī* surmounted by four-armed roll brackets.

Dedication

The central plane of the *kumbha* on *bhadra* bears sculptured niches containing image

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of *samapāda Sūrya*. In addition to this, depiction of *samapāda Sūrya* can also be seen at the base of *śikhara* in each cardinal point at *rathikā* and front offset of *kapilī* which clearly indicates that the temple was dedicated to *Sūrya*.

Sun Temple at Mōḍhērā

Mōḍhērā in north Gujarat is presently known all over the world for its famous Sun temple. Col. Monier-Williams is said to have seen this site as early as in 1809 when he was a Surveyor-General. He writes about this monument that "There is one of the finest specimens of ancient Hindu architecture at Munḍēra I ever saw. It is a Pagoda very similar in structure to those of the present day; but ornamented so profusely that it is evident the founder was determined to make it the most finished piece of work that it was possible for the compass of human art to effect".[53]

The vicinity of Mōḍhērā is erected upon an extended mound consisting of remnants of earlier settlements particularly of the Kṣatrapa period.[54] To the west of the site near the village is the ruined place of an extensive step-well, on its north-west, a small pillared hall projects upon steep hill built out of layered bricks. About five hundred meters further, on the other side of the Pāṭaṇa-Becharājī road lies the Sun-temple in an open landscape at the river-bed of the Pushravati, a tributary to the Rupen river.

Whatever remains of this temple confirms that the temple was grand **(Plate-18, 19)**. Though the *śikharas* are notably absent but the *tōraṇas* infront of the *raṅgamaṇḍapa* and the intricate carvings in the exterior and interior speak of the splendour of this shrine **(Plate-45, 46)**.

A. K. Forbes[55] in 1887 brought out a short description of this temple and designated parts of the ruinous site. However, J.Burgess and H.Cousens were the first to study the temple more precisely and published it in 1903 in the form of an article.[56] In accordance with the suggestions of H.Cousens (who was then employee of the Archaeological Survey of India), the temple was repaired.[57]

The whole temple site consists of three different structures, axially aligned and integrated in a balanced architectural composition.These comprise of - (1) the main temple complex, including sanctum with ambulatory, *kapilī*, *gūḍhamaṇḍapa* with lateral transepts and porch, (2) a detached *raṅgamaṇḍapa* with a *tōraṇa* in front, and (3) a large flagged tank decorated with numerous miniature shrines **(Plate-18)**. The whole complex was built of coarse-grained buff sandstone, in some places changing to reddish brown. The stone blocks are joined without mortar. Stability is achieved through a careful balancing of weights, which was the major achievement of the Chaulukayan period.

Both the temple and the dancing hall are built up upon an extensive brick terrace because the sandy ground made a special firming of the subsoil necessary **(Plate-43, 44)**. This artificially raised terrace is in some places 1.5 to 3.00 metres high. On its southern and western sides, it is deteriorated and the layers of the bricks can clearly be seen. On its eastern side, towards the tank and on its northern side, towards the river,

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its bordering fortification of stone is still present. The further accessess to the terrace, besides the stairway leading from the tank to the hall, is no longer determinable with certainty. However, there are iconographical evidences which can be interpreted as a proof for the original existence of only this single access.

The freestanding pillars of *tōraṇadvāra*, now collapsed, stand between the tank and the dancing hall. Remnants of an additional are found on the north-eastern side of the temple site near the slope leading down to the river bed. Two broken pillar shafts, which now lie north-west of the temple, probably once belonged to third gateway, the original position of which is no longer determinable.

The roofs of the building and the *śikhara* over the *garbhagṛha* have collapsed. The window frames of the temple are broken out and portions of the wall balustrade are demolished.The opinion differs about the real cause of its devastation. Burgess[58] quotes Colonel Monier-William that "Mōḍhērā had been destroyed by the Mohammadan iconoclasts. They blew up the tower with dynamite". While discussing the monuments of Gujarat, Percy Brown[59] writes that a strong earthquake at the beginning of the 19th century caused large scale devastation. It is also said that a severe earthquake took place in the year 1819 to the east of the Indus delta in the desert of Kachchh, the effects of which could have been considerable at Mōḍhērā also.

In recent times repairs were made on the structures at intervals, the extent of which becomes clear when compared with the old photographs published by Burgess and Havell.[60]

The plan of the temple forms an extended rectangle, the long sides of which, i.e. the northern and souther sides, run parallel to the main axis (east-west direction) of the whole site, *mūlaprāsāda* and *gūdhamaṇḍapa* measures 19.10 mts at the plinth, the broad sides 11.60 mts.The *antarāla* between the two is 1.15 mts deep and 1.80 mts wide.

The *mūlaprāsāda* is *tryaṅga* on plan consisting of *bhadra, pratiratha* and *karṇa*. The *karṇa* is more strongly pronounced than *pratiratha*. The edges of all these projections are broken by three steps. On the eastern side of the building four steps lead to a small porch (*mukhamaṇḍapa*). Two columns, placed on the platform, support the projecting roof. Through this porch, the only entrance of the temple is reached.

Mūlaprāsāda

In elevation, the *mūlaprāsāda* consists of *pīṭha* and *maṇḍōvara*. The *śikhara* over the *garbhagṛha* is not preserved.The *pīṭha* is 1.50 mt. high consisting a lower plain *bhitta* (15 cm), *jādyakumbha* (45 cm) decorated with lotus petals, *karṇaka, antarapaṭṭa* decorated with *kuñjrākṣa, kapotika* or *chādyakī* decorated with a *caitya*-arch motif (*ṭhakārikā*), *grāsapaṭṭī* (16 cm high). The individual faces are separated from one another by garlands of bead strings. Above a further cavetto and a small projection, also decorated with the *caitya*-arch motif, follows a *gajathara* or *gajapīṭha* consisting

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30 cm high elephants shown frontly with their heads and front legs. Sometimes small human figures are shown hanging in their trunks. Half-round miniature pillars stand between them.

Above it is *narathara* (18 cm high) on which dancing and musical scenes alternate with erotic and warring ones.With this frieze, the tapering *pīṭha* ends precisely at the height of the inner floor.

The *maṇḍōvara* is divided into three parts – *vēdībandha, jaṅghā* and *varaṇḍikā* (eave cornice).

Both the *narathara* and *vēdībandha* present an additional vertical subdivision. On each of the wall segments created by the terracing of the temple corners this part, too, is slightly arranged into a central projection (*bhadra* or *ratha*) and several lateral setbacks (*pratiratha*).Through this, plasticity is achieved and the relatively simple arrangement of the *vēdībandha* is broken up.

In elevation, it consists of a plain *bhiṭṭa* (18 cm high) *khura, kumbha* adorned with *ardhapadma* or *ardhapuṣparatna, kalaśa, antarapaṭṭa* with *kuñjrākṣa, kapōtapāḷī* whose lower side is decorated with lotus petals and with a band of small triangular leaves. Its upper side is provided with *caitya*-arch motifs (*ṭhakārikās*).

Jaṅghā begins 2.20 mts above the ground level. It has a *mañcikā* (pedestal) in the form of a modified *kapōtapāḷī* and ornamented like this. The frieze depicts almost life–sized Brahmanical deities in high relief and a large number of small sculptures. All figures are set into *rathikās* arranged in such a manner that give niches form practically square and as *ratha* graded blocks, in the following mentioned panels. Thus arrangement is characteristic for the Sun temple at Mōḍhērā. Each panel covers one of the vertical wall segments, created by terracing. The whole temple has 11 such panels on each long side and 6 on each broad side, altogether 34 panels.

The middle of each panel bears the 1.50 mts high "main figure", which belongs to one of the three groups of deities – *Ādityas, Lokapālas* and *Devīs.* The upper lateral ones house images of various gods, each 35 cm. in height and the lower lateral ones those of *aparases* or asceties, each 75 cm in height. The framed niche consists of relief pillars, a narrow canopy and a pediment. The half-round profiled relief pillars of the main niches have octagonal moulded base.Their shafts are divided into four sectioins displaying *kīrttimukha* garlands. The rectangular capital is decorated with hanging leaves of Ashoka (*sarca indica*). The upper half of the shaft is flanked by *vyāla* figures on *gajamukha.* The pillars framing the smaller niches follow the same order but are less elaborated.[61]

The gradated canopy sheltering the main figure display a *dandacchādya* and a miniature dentil course at the front. The canopies of the smaller niches are executed without any decoration.The *udgama* exhibits the *caitya*-arch motif. Small human figures are frequently flanking the *udgamas* of the upper lateral niches.

Above the *udgamas,* a band of square and rectangular cassettes runs around the building except at the *bhadra* section. Into the square ones *kīrttimukhas* are chiselled

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and into the rectangular ones human figures and rhombhus–shaped blossoms.[62]

The *varaṇḍikā* repeats decorative forms of the *pīṭha* and *vēdībandha*. The *khuracchādya* is inserted between the temple wall and the superstructure.

Garbhagṛha

The square *garbhagṛha* with its outer dimensions of 5.22 x 5.22 mts and inner dimensions of 3.36 x 3.36 mts is provided with a lower equal sized storey. Around the *garbhagṛha* leads the 1.15 mts. wide *pradakṣiṇāpatha*, lighted by three windows, set into niches. The niches are framed by four square pillars (44 x 44 cms.). A pair of dwarf pillars (44x44 cms) on the balustrade beneath each of the five windows flanks the actual window screens on the exterior.

The exterior wall of the *garbhagṛha* is almost plain displaying double dentilled sawtooth course. It runs above 1.50 mts above the floor around the chamber, and is interrupted by the doorframe in the east and by small framed niches, which are now empty, in the south, west and north.

Sanctum-Doorway

The sanctum door is 2.62 mts high and 1.40 mts wide. Parts of the lintel and the jambs are broken away. An *ardhacandra* shaped like a lotus blossom is placed in front of the threshold. The ends of the semicycle are running out into volutes, into which counch shells are set.

The richly decorated door-frame includes the *udumbara*, the *pēḍyā* and the *uttaraṅga*. The *udumbara* at its centre shows *mandāraka*.To its side there are figural friezes, depicting groups of dancers and musicians (height of each figure is 28 cm). On the *bhadra* fields of the lateral *rathas*, *Gaṇēśa* to the left and *Kubera* to the right are shown and to the extreme end again the dancing scenes. The lower quarter of the jamb is occupied by *dvārapālas* set into framed niches and flanked by *apsaras* and *mithunas*. The upper part of the jamb is of *pañcaśākhya* variety.The *antaraśākhā* is decorated with creepers. The *rūpastambha* has three superimposed *rathikās* on its *bhadra* representing the representatives of Sun God. The *pratiratha* fields are filled with *apsarases*. After a narrow half round profiled beam with floral ornaments there follows the *rūpaśākhā*, decorated with inter-twined human figures. The *bāhyaśākhā* is formed by a beam with carved creepers.

The inner walls of the *garbhagṛha* are completely devoid of ornament. Traces of mortar between different stone blocks and fragments of the former floor between the upper and the underground chamber, which are set into the walls, are not preserved in their original condition.

H.Cousens found an inscription on one of the blocks of the western wall of the *garbhagṛha*.The inscription incised in Devanāgari letter gives the date "V.S. 1083" i.e. 1025-26 CE.[63]

The ceiling of the cella and the tower above it has fallen down.

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The floor between the *garbhagṛha* and the *bhūmigṛha* has collapsed. Both the rooms are cubical and measures *3.36 x 3.36 x 3.36 mts.* It remains unclear how the underground chamber was entered. Nowadays an iron ladder leads the way down.

On the floor of the *bhūmigṛha* lie 1.18 mt. wide and 44cm high *pīṭha* of a *Sūrya* figure with other blocks at the sides connecting it with the walls. The seven horses of the Sun god are represented in high relief with their forelegs prancing forward.

Kapilī

A row of four pillars, marking the division between the *gūḍhmaṇḍapa* and the *mūlaprāsāda*, form a small *antarāla* with a slightly raised floor in front of the *garbhagṛha* entrance. The *kapilī* shows the continuation of the *pīṭha* and *maṇḍōvara* of the *mūlaprāsāda.*

Gūḍhamaṇḍapa

Eight pillars arranged in an octagon form the central domed chamber. The distance between the pillars varies. At the cardinal points it measures 1.80 mts, in between 1.63 metres. Again two pillars separate the windows niches on the northern and southern sides of the assembly hall from the main room. Both niches are 4.16 mts wide and 2.25 mts deep. A pair of pillars separates a narrow *mukhamaṇḍapa* which measures *4.15 x 1.20 mts* from the *gūḍhamaṇḍapa.*

The temple displays two different types of pillars, the octagonal pillars arranged in an octagon in the middle of the *gūḍhamaṇḍapa*, supporting the dome. The figural friezes are represented on their lower shaft section. All the other pillars, dwarf pillars and pilasters belong to other group. They have *ghaṭapallava* on their shafts.

The pilasters are framing the entrances of the vestibule and the window niches at the *gūḍhamaṇḍapa*, and are also found on the wall segment between *gūḍhamaṇḍapa* and *mūlaprāsāda.*

The architraves of the temple consist of two stone slabs, the lower one decorated with undulating creepers, the ends of which run out in feathery tufts. The intervals are filled with leaf scrolls. The upperone shows, in contrast, different floral ornaments.

The central corbelled dome of the *gūḍhamaṇḍapa* has collapsed and only the lower five ring courses are preserved. The first and second ones are *karṇadardarikā*; the third course is a frieze of *kīrttimukhas* and the fourth *rūpakaṇṭha* which contain small framed niches containing alternating standing and sitting female deities. To this frieze sixteen *vidyādhara* brackets are attached supporting *śālabhañjikās* or *nāyikās* which are not preserved. The fifth ring is *kola.* Flat corbelled domes above the four corners of the *gūḍhamaṇḍapa* of the south-western and north-western domes are almost demolished while of the south-eastern and north-western are completely intact.

Four steps lead up to the porch. Its platform shows the same sequence of mouldings as that of the *pīṭha* of the temple but the *gajathara* is marked by its absence. The *narathara* is connected directly to the *kīrttimukhapaṭṭī.* These platform pillars are

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erected at a distance of 1.80 mts. from one another. They are very much similar to *raṅgamaṇḍapa* entrance pillars.

The roof of the porch has collapsed, only the architraves remain.The architraves consist of two stone slabs; the lower one shows undulating creepers similar to that of *raṅgamaṇḍapa.* The upper one bears a floral ornamentation.

The door measures 3.10 mts. x 1.60 mts. The richly decorated doorframe includes *udumbara, pēḍyā* and *uttaraṅga* **(Plate-20).** The *udumbara* which was originally decorated with reliefs is totally worn out.The lower most friezes, flanking the *udumbara,* shows on its *bhadra* figure of *Gaṇēśa* to the left and that of *Kubera* to the right side. Then are the figures of *dvārapālas,* who are 1.10 mt. in height and occupying one-third of the frame. They are framed by *rathikās* and are flanked by slightly smaller attendant figures on each side. The pediments of the *bhadra* fields are shaped as *caitya*-arches and are artistically worked out in their detail. The inner borders issue forth from the gaping jaws of *makaras* and are formed as a chain of *vidyādharas* figures with bent back heads and trunks and twisted arms and legs. Their upper border is filled with foliage ornaments. The apexes of the *caitya*-arches lead into mouth of a *kīrttimukha.* Above the *dvārapāla* frieze the doorframe is of *triśākhya* variety. The inner *patraśākhā* is decorated with undulating creepers and inserted flower-buds. The *rūpastambha* is decorated with four super imposed *rathikās* bearing representation of Sun god on the *bhadra* fields and attendant figures on the *pratiratha.* Each panel is provided with a miniature canopy and pediment. The *rūpaśākhā* shows twisted and twirled human figures. The gradated capital of the pilaster consists of three cogged elements and hanging leaves at the edges.

The first beam of the *uttaraṅga* continues the undulating creeper decoration of the *antaraśākhā.*The second one show two rows of *vidyādhara* figures, facing towards *lalāṭabimba* where a framed niche of *Gaṇēśa* is embedded. The main portion of the lintel is the following figural frieze of *rūpaśākhā,* housing the images of *Brahmā* to the left, *Śiva* in the center, and *Viṣṇu* to the right. Into the recess between the *rathikā* are figures of the Sun god. A further beam with two rows of *vidyādhara* figures, identical to the lower one, terminates the lintel.

Double dentilled sawtooth course runs at a height of 1.50 mt. above the floor, around the inner chamber with the exception of window niches of the five windows niches only the north-eastern one retains its original form. At each of the the four main corners of the inner chamber and with middle of each long side, two framed niches are attached, numbering altogether 12, which house the images of *dvādaśāditya* of 60 cm. height.

Raṅgamaṇḍapa

In elevation, the *nṛtyamaṇḍapa* consists of *pīṭha, rājasēnaka, vēdikā, kakṣāsana,* rectangular pillars, and the super structure preserved only in its lowermost part **(Plate-44).**

The *pīṭha* (1.40 mts. in height) consists of *jādyakumbha* (35 cm.), *grāsapaṭṭī* (12

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cm), *narathara* (13 cm.) and *gajathara* (33 cm.). The *jādyakumbha* is profusely ornamented with scroll work.The *antarapaṭṭa* above the *karṇaka* shows more geometric motif of framed lozenges.

The balustrade wall above the *grāsapaṭṭī* is treated like an ornamental balustrade, consisting of a *rājasēnaka*, screen-wall and *āsanapaṭṭa*.The *rājasēnaka* is slightly canopied by a projecting cornice and is divided into areas of different sizes by relief pillars. The large areas illustrate dancing, musical and narrative scenes and the smaller ones usually a goddess seated upon a throne. On the projecting corners of the terraced walls often appears the motif of the two fighting elephants.

The screen-wall between *āsanapaṭṭa* and *rājasēnaka* shows *vēdikā* design consisting of upright posts and recessed interspaces decorated with scrolled creepers. The posts are with the order of *pūrṇaghaṭa* pillars. On each projecting corner two framed niches with the figures of different deities (65 cms.) are found.

The coping stone of the balustrade projects considerably into the interior and serves as *āsanapaṭṭaka*. On its narrow outer face it is provided with the *kīrttimukha* ornament and cogged, bell-shaped elements in between. On the coping stone a sloped railing is placed, which serves as *kakṣāsana*. It is partially preserved. The figural frieze of the *kakṣāsana* is bordered by small beams with foliate, ornaments, executed on the lower one as undulating creepers and on the upper one as scrolls. The figural frieze itself is divided by sets of three relief pillars – a central rectangular one and half-round lateral ones–into individual areas with representations of *mithuna*-group and cross erotic scenes.

The ground plan of the entrance porch pillars is square. The square base has terraced corners and shows on its four *kumbhas* faces small framed niches with representations of seated deities. The lower shaft section show four framed niches, similar in style and ornamentation to those of the *dvārapālas* at the temple entrance containing figures of deities. The capital is provided with hanging leaves and the brackets show volutes with foliage decoration. Between each pair of the entrance pillars highly decorated *ilikātōraṇa* rest on brackets, inserted at the fluted section of the shaft.

Both the entrance pillars and inner arches have excessive diversity of decoration. The pillars are of *miśraka* type. The *pīṭha* consists of *kumbha* with framed *rathikās* containing the representations of seated deities, *kalaśa, antarapaṭṭa, kapōtapālī, grāsapaṭṭī* and the *udgama*. The shaft is variously shaped, up to second figural frieze it is octagonal, the third frieze is 16 cornered polygonal, and further on the shaft assumes a circular shape.

The octagonal part consists of eight framed niches depicting *apsarases* (carrying child, *cāmara*, or dancing, or palmping eyes). Very seldom there appear representations of deities such as of two-armed *Bhairavī* with a drum, a skull bowl and a *khatvāṅga* accompanied by a dog. On another pillar is found the image of *Cāmuṇḍā* carrying axe and a dilapitated human figure. Above it is *masūraka* with foliate ornaments, second figural frieze containing narrative scenes, such as hunting,

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fighting, aerobatic and several other everyday life and mythological scenes inside framed niches. Third figural frieze, sixteen cornered polygonal small framed niches shelter mostly dancers and musicians. After it, small sharp-edged astragal, circular drum, *pūrṇabandha*, a fluted section with snakes in each *lasuna*. The pivot holes for the brackets on the *lasuna* section and those for the figures in the stomach of the attendants are left empty. Sharp-edge astragal and double dentilled saw-tooth course are below it. The uppermost drum of the shaft has a *vidyādhara* and a *kīrttimukha* frieze, between which flower belts runs. The capital consists of three rings, which have a cyma-shaped, ribbeed underside. From the upperone a sawtooth course hangs down. The cross-wise arranged brackets are supported by human atlant figures, sometimes provided with animal heads. The pillars of the octagon are raised above the brackets by about 1.50 m. The architraves here consists of two slabs. The lower one shows scroll-work and a *kīrttimukha* in its center. The upperone is provided with a frieze of seated goddesses, carrying lotus flowers in both hands. They are set into framed niches, in between which pot bellied male figures are placed. The bottoms of the lower architraves of the pillars, supporting the central dome have sculptured panels inserted. Along with groups of musicians and scenes of fighting animals also images of gods, such as *Gaṇēśa* eating *laddus* or *Bhairava* drinking blood from *kapāla* are depicted.

Inside the dancing hall three different types of ceilings are found. The central corbelled dome rises above the inner octagon. Most part of the dome is collapsed. As in the temple only some of the lower ring courses are preserved. The first course is *rūpapaṭṭikā* which we do not find at the temple. Further sequence of decoration is identical with that of the temple dome – two courses of *karṇadardarikā*, a frieze of *kīrttimukhas*, *rūpakaṇṭha* are supported by six-armed atlants carrying different weapons in their hands, such as daggers, swords and shields.

The diagonal ceilings are of *samātāla vitāna* type. On the sunken panels, mythological scenes mostly from the epics are depicted in relief. The ceilings between the pillar pairs are rectangular and belong to the type "*kṛipta vitāna* of *Nābhicchanda* order", as it appears inside the temple.

Two *kīrttistambhas* are found *in situ* and fragments of a third one lying about. The pillars of the first one stands between the tank and the dancing hall, the second one is placed on the north-western corner of the site near to the slope leading down to the river bed, and the fragments of the third one, now lie near the north-western corner of the temple, but their original position is no longer determinable. The *pīṭha* of the gateway pillar correspond to the hall.

Dedication

The temple is one of the finest ancient Brahmanical monuments in western India. The principal image which was the chief object of worship in *garbhagṛha* is now missing, but the main symbol of the deity, viz., the seven prancing steeds, is still there, affording conclusive evidence of its character. Besides, the image of the solar deity occupies

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the principal niches of the temple both inside and outside. Representations of Sun god are repeated in the niches of the sides and of the door-ways of the hall.

Sūrya-Kuṇḍa

There is a large rectangular massive stepped tank in front of the temple measuring 53.6 x 36.6 meters. It is one of the finest examples of geometry. Devotees were required to perform ceremonial ablutions here before worshiping the Sun God. The organization of stone into composition gives shape to a dazzling pattern of art. It is proportioned with innumerable stone steps leading devotees down to its base. 108 miniature shrines are carved in between the steps inside the tank, the number considered to be auspicious in Hindu mythology. There are four terraces to descend to reach the bottom of the tank. Small pyramid-shaped steps are for each terrace. God and Goddess depicted in immortalized stone unfold the sculpture wealth of the Chaulukyan period

Sun Temple South-East of Līmbōjī Mātā Temple, Delmal

This is a small temple on the south-east of Līmbōjī Mātā temple compound at Delmal. The temple faces north and on ground plan it consists of a *mūlaprāsāda* and a *mukhamaṇḍapa* (**Plate-22**).

Mūlaprāsāda

In elevation, it shows *pīṭha, vēdībandha, jaṅghā, varaṇḍikā* and *śikhara* (**Plate -48**).The *pīṭha* consists of two *bhittas* (the lower with *caitya* arch devices), *jādyakumbha, karṇikā, antarapatra,* and *grāsapaṭṭī.* The *vēdībandha* has a *khura, kumbha* (decorated with crude half diamonds at *pratiratha* and *karṇa* whereas *udgama* at *bhadra), kalaśa, antarapatra* with *kuñjarākṣa* design and *kapōta.* The *kapōta* shows incision of lotus petals on the underside and the decoration of usual *caitya*-arch enrichment on the upper side. The *jaṅghā* supported by a *mañcikā* carrying *lambanas* underneath and decoration of *caitya*-arch ornament on the front face, carries images of *dikapālas* on the *karṇarathas* and of *apsarases* on the *pratirathas.* Framed between two circular segmented pilasters and crowned by two course stepped *udgama* with monkeys seated on the flanks, each *dikapālas* image is four-armed and stands in an elegant *tribhaṅga* posture.On the *salilāntara* of the *jaṅghā* are placed figures of nude ascetics.In the *pratiratha* are charming figures of *apsarās* representing various dance poses or playing on some musical instruments, or as *darpaṇā, ālasyakanyā, putravallabhā,* applying *sindūra* etc. In an instance, she is shown as securing her lower garment.

There is a *makara–praṇāla* pierced into the *khura* on the east side. The *jaṅghā* on each *bhadra* displays a projecting sculptured niche containing *garuṇavāhana Viṣṇu, caturbhuja Sūrya* and a composite *Trimurti Sūrya* respectively on the eastern, southern and western principal niche topped by a ribbed eave cornice.

The *udgama* of the *pratiratha* and *karṇa* terminates at its apex in a fillet carved

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with *kīrttimukhas* and is followed by a round *bharaṇī* clasped by drooping foliage. The *bharaṇī* appears only on the *karṇas* and *pratirathas.*

The *varaṇḍikā* consists of as usual *kapōta,* a narrow fillet, a ribbed eave cornice.

Separated from the wall by a fillet the *śikhara* reveals a *mūlamañjarī* marked by five *bhūmi āmalakas,* an *uromañjari* on each of the four facades, two *śṛṅgas* on each *karṇa.*The *aṅgas* of the *mūlamañjarī* is crowned by a *grīvā,* a large *āmalaka,* a *candrikā,* a *kalaśa* and a *bījapūraka.* The *uromañjarīs* and the *śṛingas* are the replica of the *mūlamañjārīs.* The *śṛingas* are crowned by an *āmalaka.* At the base of the *śikhara,* in each cardinal point, is a *rathikā* containing *samapāda* figure of *Sūrya.* He is flanked on each side by female attendants and *dikapālas* **(Plate-48).**

Sanctum–Doorway

The doorframe of the sanctum is of the *pañcaśākhya* variety **(Plate-50).** It is an *Āditya parikara* consisting of *patraśākhā* decorated with foliate scrolls, *rūpaśākhā, rūpastambha, rūpaśākhā* and *bāhyaśākhā* adorned with lotus petals. It shows *Ādityas,* three on each side. The *uttaraṅga* displays figure of *Gaṇēśa* on the *lalāṭa.* The space between either ends above the vertical *śākhās* has a *ghaṭapallava* capital filled with a row of flying *mālādhara vidyādharas* facing the *lalāṭabimba,* and a sculptured panel containsing five figures of *Ādityas.* The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche on either extremity. The niche on the proper right contains an image of four- armed *Gaṇēśa* flanked by female attendant, and that on the proper left shelters *Kubera* with his mongoose bag. In front of the door is a moonstone which consists of an *ardhacandra* tied on both ends with *gagāraka śaṅkha* and lotus stem.

The sanctum is rectangular in plan and has plain interior wall. The southern *bhitti* wall has a projected *pīṭha* consisting of *khura, kumbha* with *ardharatna, antarapatra, kalaśa, antarapatra* with *kuñjarākṣa* design. A new *Sūrya* image in *samapāda* posture holding *padmas* is attached with it. Small *aśvas* are also shown on both the sides.The ceiling of the sanctum is completed in three stages—first, by placing stone slabs across the cornerns, the space is narrowed into a parallelogram and then, by the same device, into a rectangle, which is covered by a single slab. The architrave which rest on the pilasters has sawtooth pattern. The cornice is formed of a single *padma* moulding design on inner side.

Kapilī

It separates *gūdhamaṇḍapa* from the *mūlaprāsāda* and repeats the *karṇa* mouldings up to *varaṇḍikā.* The front offsets at *kaṭi* contains figures of *dvārapālas* whereas the recess in between contains nude images of ascetics. The back offsets are crowned by *dvi-aṅga śikhara.* The front offset represents a sculptured niche containing a *samapāda Sūrya* figure **(Plate-48).**

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Mukhamaṇḍapa

It is *dvyaṅga* on plan consisting of a *bhadra* and *karṇa*. It shares its *pīṭha* with the sanctum.The balustrade wall above the *grāsapaṭṭī* is treated like an ornamental balustrade, consisting of a *rājasēnaka*, screen-wall and *āsanapaṭṭa*. The *rājasēnaka* is decorated with rosette marked diamonds alternating with the double diamond volute pattern. The screen-wall between *āsanapaṭṭa* and *rājasēnaka* shows *vēdikā* design consisting of upright posts and recessed inter spaces decorated with scrolls. The lower half of each post is plain, while the upper half is decorated with foliage, *ratnapaṭṭī*, vase and foliage from bottom to top.The *āsanapaṭṭa* has a projection like that of *mañcikā* which rests on *lambana*. The *kakṣāsana* above the *āsanapaṭṭa* is divided into three horizontal belts; the lower is decorated with *grāsapaṭṭī* whereas the upper with scroll.The middle belt displays *grāsamukha* and *darpaṇā* between the two segmented rounded pillarets.

The roof over the *gūdhamaṇḍapa* is of *samavarṇa* type with *āmalaka*, *candrikā* and *kalaśa*. At the base in each cardinal point is a *rathikā* containing *Sūrya* images in *samapāda* and *utkaṭikāsana* posture.

The central ceiling of the *gūdhamaṇḍapa* rests on the *rucaka* pilasters.The lower shaft of the *rucaka* pillar consists of *bhitta, ratnapaṭṭī, ghaṭapallava* on *nāgapāśa*, scroll band, bead and diamond band, *grāsamukhapaṭṭī*, circular *bharaṇī* and *pramatha* holding the architrave on four sides. The pilaster to the right of the right doorway has figure of *grāsamukha* in place of a *pramatha* figure.

The central ceiling above the architrave consists of four courses; the first is arranged in an octagonal form with a *grāsapaṭṭī*, each basal corner also carved with *grāsamukhas*. The second, third and fourth courses are *gajtālus*.

Dedication

The Sun image inside the sanctum and the *dvādaśāditya's* on *rūpastambha* and *uttaraṅga* of the sanctum–doorway, *caturbhuja Sūrya* and composite *trimurti* of *Sūrya* on the projecting sculptured niche of *jaṅghā, samapāda Sūrya* at the base of the *śikhara* in each cardinal point at *rathikā* and on each front offset of *kapilī* clearly points that the temple was dedicated to *Sūrya*.

Sun Temple, Nūgar

The temple inside the village is on a high *jagatī* and faces east. On ground plan, it consists of *mūlaprāsāda*, and a porch in front.

Mūlaprāsāda

In elevation it shows *pīṭha, vēdībandha, jaṅghā, varaṇḍikā* and *śikhara*, now missing. The *pīṭha* is composed of consecutive mouldings beginning with *jādyakumbha* followed by *karṇaka, antarapatra, kapotika* or *chādyakī, grāsapaṭṭī, gajapīṭha* and the *narapīṭha*. For imparting a greater height to the *pīṭha*, two *bhiṭṭas* are employed **(Plate-51)**.

The *maṇḍōvara* supported on the *pīṭha* is divided into three major components, the *vēdībandha*, the *jaṅghā*, and the *varaṇḍikā* topping the *jaṅghā*. The *vēdībandha*

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consists of *khura, kumbha,* bejeweled *kalaśa* (decorated with jewel patterns and *pīṭhikā –bandhas* (ribbons) bedecked with jewels(*ratna–samakula*), *antarapatra* and a *kapōta* showing incision of lotus petals on the underside and the decoration of usual *caitya* – arch enrichment on the upper side. The *kumbha* on each *bhadra* shows two-armed *Sūrya* seated on an *aśvaratha* and holding lotus. The *pratiratha* and *karṇa* on the *kumbha* shows four-armed figure in *lalitāsana* posture.These figures are framed by round pillarets and flanked by attendants and amorous couple. The upper corner of each *kumbha* has a decoration of *padmadala.*

The *jaṅghā* has a *mañcikā* in the form of a modified *kapōtpāli* carrying *lambanas* underneath and decoration of *gṛāsamukha* and plain *caitya* arch device on the front face. It carries figures of *dikapālas* on the *karṇarathas* and that of *apsarases* on the *pratirathas.* Framed between two circular segmented pilasters and crowned by two course stepped *udgama* with monkeys seated on the flanks, each *dikapāla* image is four-armed and stands in an elegant *tribhaṅga* posture. The upper-half of the pillarets is flanked by *vyāla* figure.The *salilāntaras* harbour *munis* and *vyālas.* On the *pratiratha* are charming figures of *apsaras* in various dance poses, also shown as *karpūramañjarī, aśvārohini,* with bow and pen, holding scarf etc.

The *jaṅghā* on each *bhadra* displays a projecting sculptured niche containing *samapāda Sūrya* flanked by two attendants on each side and topped by eave cornice.The *udgama* of the *pratiratha* and *karṇa* terminates at its apex in a fillet carved with *kīrttimukhas* and followed by a round *bharaṇī* clasped by drooping foliage.

The *varaṇḍikā* consists of as usual *kapōta,* a narrow fillet, a ribbed eave cornice. The *śikhara* is separated from the wall by a recessed fillet.

Sanctum, Doorway

The doorframe of the sanctum is of the *caturśākhya* variety **(Plate-52)**. The *antaraśākhā* is decorated with lotus scrolls issuing from the nave of a *kinnar* followed by *rūpaśākhā, rūpastambha* and *rūpaśākhā.* There may be a *bāhyaśākhā* adorned with lotus petals which is now missing.

Daṇḍī and *Piṅgala* are shown here as door guardians flanked on each side by female attendants. The vertical *śākhās* show two-armed *Ādityas,* three on each side sitting in *lalitāsana* posture and holding lotus. The space between either ends above the vertical *śākhās* has a *ghaṭapallava* capital filled with a row of flying *mālādharas* facing the *lalāṭabimba* and a sculptured panel containing five figures of *Āditya-s.* The *uttaraṅga* displays figures of *Gaṇēśa* on the *lalāṭa.* The *antaraśākhā* is continued up to the *uttaraṅga.* The *udumbara* shows *mandāraka,* a central semi-circular projection carved with a stemmed lotus in the centre. This in turn is flanked on either side by a *kīrttimukha* on each side. At the extremities, and supporting the *śākhā* faces of the *pēḍyā,* is placed a *rathikā* sheltering an image of four-armed *Gaṇēśa* flanked by female attendants, and that on the proper left shelters four armed *Śiva* (?).

The sanctum is rectangular in plan and has a plain interior wall. The *bhitti* wall has a projected *pīṭha* on which a modern *samapāda* image of *Sūrya* holding *sanāla*

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padmas can be seen. The ceiling here is also completed in three stages. First by placing stone slabs across the corners, the space is narrowed into a parallelogram and then, by the same device, into a rectangle, which is decorated with *padma.*

Dedication

Āditya parikara, figures of *Sūrya* on the *bhadra* face of *kumbha* and *kaṭi-bhadra* proves this temple as of *Saura* affiliation.

Other temples

(i) **Sun Temple, Ratia**—Ratia (or Ratia, Lat. 21° 25'; Long. 69° 49.50') is about 19 miles south-east of Pōrabandar on the way to Mādhavpur. Only the back wall of the sanctum remains. A band of rafters' ends is seen at its top. The lower-west tier of the spire shows a *kapōta* with *candraśālās.* Mutilated fragments of a Sun image are lying thereabouts, on the basis of which it is assumed by some scholars that the temple was dedicated to Sun.

(ii) **Triple Shrine, Sarmā (Plate XXVI)**—Sarmā (Lat. 21°19', Long. 69°59.25') comes under the Māṅgarōḷa tālukā of Jūnāgaḍha district. Here is an old triple shrine, the earliest known of the kind in Gujarat . It faces east. The central shrine which is dedicated to *Śiva* is slightly larger than the other two, sacred to *Brahmā* and *Sūrya* respectively. The doorways of the three shrines are almost identical in decoration. A stencilled scroll can be observed in all the three temples with attendant figures. The common *gūḍhamaṇḍapa* has four pillars, each touching the corners. The ceiling is decorated with long lotus leaves. The *nāgara śikharas* of the shrines are badly ruined. This temple may be of Post-Saindhava in date.

(iii) **Sun Temple, Bōricā**—Bōricā is a village c. seven miles north of Pōrabandar. It had two *sāndhāra* temples, of which only the cella and the foundation for a *maṇḍapa* and *mukhamaṇḍapa* of the temple remains.[64] The oblong *sāndhāra prāsāda* is similar to the Sun temple at Kīndarkhēḍā and it measures *38' 6" x 18' 3"* . The square inner sanctum stands in a repaired state. Inside the sanctum is installed an image of *Sūrya* with his consort, both of later period.

(iv) **Pañcāyatana Temple, Pāchtar**—Pāchtar-Bhanwad in Jāmnagar is famous for archaeological remains particularly of the ancient Brahmānical temples.To the east of this village stands an old *Śiva* temple with four small shrines surrounding the main. This complex is locally known as "*Sadevania-Sabaliṅga a namderan*" after a folk tale character, *Sadevanta* (*Sadayavatsa*) and his beloved *Sabaliṅga.* The shrines of the front pair face each other. The main temple and the two back shrines for *Sūrya* and *Viṣṇu* faces east. The front sub-shrines faces north and south which once contained images of *Pārvatī* (S) and *Gaṇēśa* (N).

The main shrine is *pañcaratha* on plan while the subsidiary shrines are square. All possess dwarf *rucaka* pillars in their porches.

The doorway of the main shrine has figures of attendants and the nine planetary

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gods on the architrave.The roof of the porch of the main shrine is in cross-section. Its *rathikā* is vacant.

(v) **Sun Temple at Baḷēj**—Baḷēj is a village nearly 32 kms. south of Pōrabandar.The small temple inside the village faces east and consists of square *garbhagṛha* (*2.2 x 2.2 mts.*) with a 0.8 mt. wide ambulatory and a rectangular *maṇḍapa* in front measuring *3.6 x 2.2 mts.*[65]

The *śikhara* over the *garbhagṛha* is of typical pre-Chaulukyan style, the *caitya* ornament carved on it is of high relief. The extant spire has four tiers, out of which the lower three contain a series of *caitya*-arch ornaments decreasing in number in the ascending order of the tiers.[66]

The *maṇḍapa* has four pilasters; two attached to the wall of the *garbhagṛha*.The roof over the ambulatory is sloped. There is a half opened rectangular porch in front of the *maṇḍapa* measuring *3.6 x 2.4* mts. The *maṇḍapa* and porch have flat roof.[67]

In front of this Sun temple is a *tōraṇa* which is a later addition.

(vi) **Sun Temple at Suvarṇatīrtha**— Suvan or Varvada is about 6.4 kms. south-east of Dvārkā. At present the temple is dedicated to Jagannātha (Fig. 8, *STG*), originally believed to be of *Saura* affiliation. To the left of this shrine is also a small temples which may also be of *Saura* affiliation. Both the temple faces east.[68]

The *garbhagṛha* of the earlier one measures 2.10 x 2.10 mts. It is a simple cube, but the spire over it has a lateral projection at the centre rising from base to the top of the spire.[69] The spire has the usual horizontal tiers of the pre-Chaulukyan style, diminishing in size and terminating into an apex. In the middle of each side of every tier diminishing gradually in size, in correspond to diminishing size of tiers; there is a *caitya* window ornament. The spire has a heavy *āmalaka* and a finial over it.The *garbhagṛha* is surrounded by nearly 1 meter wide *pradakṣiṇāpatha*. The internal and external walls of the *garbhagṛha* are 0.8 meter wide.

The attached square *maṇḍapa* measures 6.2x6.2 mts. with four pillars and twelve pilasters.The pillars are in the centre whereas of the twelve pilasters, five are visible, the rest being plastered with the wall surface. The *maṇḍapa* is covered with a flat roof. The walls of the temple have a projecting cornice moulding at the top.

The temple is further surrounded by an open *pradakṣiṇāpatha* which is 2.2 mts. wide except in the front side where it is carved with a flat roof supported by pillars.This also serves as a high plinth for the shrine which is nearly 2.3 mts. in height from the ground level.

The adjoining small temple, without an enshrined deity is in disuse. It has an attached porch carved with a flat roof. The *garbhagṛha* of it is adorned with a spire similar in design to that of the previous one. The walls of the temple externally have lateral projections from bottom to top, which also continue upto the spire.

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Khīmēśvara

Khīmēśvara is nearly 11.2 kms. north-west of Pōrabandar. The site contains few old temples and among them are two temples of *Saura* affiliation; one dedicated to *Sūrya* and the other to *Rāndala.*

The temple dedicated to *Rāndala* faces east. It consists of a square *garbhagṛha* and an attached rectangular flat roofed *maṇḍapa.*The spire over the *garbhagṛha* is pyramidal with low height. The peculiarity of this temple is the two huge niches having superstructure of three horizontal tiers each adorned with *caitya*-arch ornaments and an *āmalaka.*The entrance door has a heavy cornice over it.

The temple dedicated to Sun is adjacent to the *Rāndala* temple. Though the temple is large but is simple in its design. The temple consists of a *garbhagṛha* and a *maṇḍapa.* The spire over the *garbhagṛha* is similar to that of the abovesaid *Rāndala* Temple.

Gāyatrī Temple, Pasnāvaḍā

Pasnāvaḍā is a village under the Sūtrapāḍā tālukā of Jūnāgaḍha district; nearly 10 miles southeast of Prabhāsa.The temple in the village known as *Gāyatrī* temple was originally a Sun temple. The temple faces east and it rests on a high *jagatī* consisting of a *garbhagṛha,* and a double *maṇḍapa* with an entrance porch.

The high plinth of the temple has several mouldings which contain niches (two at the back and three on either side, two on north being enclosed into the adjoining rooms added subsequently). The main body of the *garbhagṛha* superstructure is like a square recessed block with perpendicular sides surmounted by a tall finial. This feature occurs exceptionally here and raises doubt about its originality.

Over the door lintel of the *garbhagṛha* is a *Navagraha* panel.The *lalāṭabimba* contains image of *Gaṇēśa* on the centre. The *garbhagṛha* is almost square (*2.4 x 2.2 mts.*) with an ambulatory which is 0.8 meter wide.

The attached *maṇḍapa* measures *5.6 x 5.4 mts.* with twelve pilasters attached to the dome of the *maṇḍapa.* The pillars are square at the base, octagonal in the middle and round at the top with simple *bharaṇī* over them. It measures 5.4 mts. in height.

The door of the *gūḍhamaṇḍapa* has three plain jambs, but over its lintel is a huge Sun image (?).The next *maṇḍapa* attached to former one measures 5.7 x 6 mts. Presently, it is open to sky but the surviving pillars attached to the walls indicate that originally it must have been covered like the former one.In front of this *maṇḍapa* is an entrance porch with remains of *kakṣāsana* on either side.

Dedication

Though the temple is presently known as '*Gāyatrī* Temple' and there is no concrete evidence as such to prove it of *Saura* affiliation. It is believed by some scholars that

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the occurrence of the recessed block marked with lotus design attest it to be of *Saura* affiliation.

Concluding Remarks

Because of its geographical location and inclination towards cultural heritage, Gujarat has been a centre of art and architecture from the beginning.The region was one of the main domains of Harappans as over four hundred settlements have been discovered, some of them with rich art tradtions.The Mandsore inscription (Mālwā Era 529 i.e.472-73 CE) of the Gupta period gives the earliest record of the religious edifice in which Lāṭa is described as pleasing with temples and assembly-halls of the gods, and with Buddhist *vihāras.* It also records of a guild of silk-weavers who were originally inhabitant of Lāṭa, migrated to Daśapura and erected a magnificent Sun temple at Mandsore in 437-38 CE and later restored it to its original splendour when parts of it fell into disrepair. As the members of the guild hailed from Lāṭa, it may be assumed that *Saura* cult was in existence in the region atleast since Gupta period. During the Post-Gupta period, temple building received great impetus including that of *Sūrya.* During the Maitraka period we find many Sun temples built with specific features. As Saurāṣṭra and Kachchh come under Zone-V, many important monuments of the region including that of Sun are badly hit by the earthquakes during course of time.They are either restored and are not in their original form or are no more in existence without any record.

Under the Chaulukyas, the whole region of Gujarat acquired a strong political homogenity and witnessed construction of large number of temples and sculptures.The Sun temple at Mōḍhērā displays the developed art of the period. A large number of detached sculptures of *Sūrya* and others particularly of *Sūrya-Nārāyaṇa, Hari-Hara-Pitāmaha, Revanta, Navagrahas, dvādaśādityas* prove the wide popularity of Sun-worship in the region during the period.

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2. J.M.Nanavati and M.A.Dhaky, *The Maitraka and the Saindhava Temples of Gujarat* (Artibus Asiae Supplementum XXVI), Ascona, 1969, p. 33.
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5. *Ibid.*,pp.47-48
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7. J.M.Nanavati and M.A.Dhaky, *op.cit.*, pp. 35-36
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10. *Ibid*
11. Krishna Deva, *op.cit.*, p.48
12. *AG*, p. 56
13. H.Cousens, *SMTK*, (CASI, (IS), XLV, Calcutta 1931, p. 6.
14. J.M. Nanavati, M.A. Dhaky, *op. cit.* p. 65
15. *EITA*, Vol. II, Part 2, p.328, fig. 143
16. J.M. Nanavati, M.A. Dhaky, *op. cit.* p. 58
17. *EITA*, Vol. II, Part 1, p. 191
18. *Ibid.*
19. J.M.Nanavati and M.A.Dhaky, *op.cit.* p. 48
20. *SMTK*, p. 42
21. J.M.Nanavati and M.A.Dhaky, *op.cit.* p. 46
22. *SMTK*, pp. 42-43
23. Its name is traditionally connected with *Chyavan ṛṣi*, the son of *Bhṛgu ṛṣi*, who resided with his beautiful wife *Pulōmā*. It is said that when her husband had gone to take bath in *Prācī* reservoir, the demons tried to forcibly carry her away. *Pulōmā* then invoked the aid of Lord *Viṣṇu* who appeared and killed the demons. As she was pregnant at that time, she out of fear, prematurely delivered a child called *Chyavan*, who afterwards became a sage seated on the site presently known as *Chyavan Kuṇḍa*. *Chyavan* performed penance so rigorously that a white ant's hill was formed over and around him. King *Sharyati*, son of *Vaivasvat Manu*, while on hunting expedition with his wife and daughter *Sukanyā* arrived here. *Sukanyā* seeing something shining inside the ant-hill, pursued in stalks of grass. On seeing the stalks stain with blood, the ant hill was pulled down and the *ṛṣi* emerged sans eye. *Sukanyā* begged for forgiveness and declared that she would marry him to atone for her mistake. While *Sukanyā* lived with the *ṛṣi*, the turn *Aśvin Kumaras*, the celestial physicians of *Indra's* heaven, visited this place on a pilgrimage and complained to the *ṛṣi* that *Indra* had prevented them from taking share of the sacrifices. The *ṛṣi* said that if they could restore his eye sight and make him young again, he would mediate with *Indra* and help to restore their rights. They agreed and advised the *ṛṣi* to construct the reservoir now known as *Chyavan Kuṇḍa*. The *ṛṣi* bathed in the *kuṇḍa* and by a miracle, his youth and eye-sight were restored. Thereupon, the *ṛṣi* approached Indra who eventually granted his request to restore the sacrificial rights to *Aśvinīkumāras*. (*Gazetteer of India, Gujarat State, Junagadh District*, Ahmedabad 1975, p. 839).
24. *SMTK*, p. 41
25. J.M. Nanavati and M.A. Dhaky, *op.cit.*, p. 60
26. Krishna Deva, *op.cit.*, p. 51
27. J.W. Watson, *Kathiawad Sarvasaṁgrha*, p. 414
28. *EITA*, Vol.II, pt. 1, p. 202
29. *STG*, p. 78, fn. 30
30. G.D.Patel (Chief Editor), *Gazetteer of India, Gujarat State, Jamnagar District*, Ahmedabad 1970, p. 630
31. J.M.Nanavati and M.A.Dhaky, *op.cit.*, pp.47-48
32. *EITA*, Vol.II, Part 1, p. 189
33. Ibid
34. *SMTK*, p. 3
35. J.M.Nanavati and M.A.Dhaky, *op.cit.*, p. 49
36. Thān is amongst the ancient places in India. It derived its name from the Sanskrit word *'sthān'* i.e. a place, as though it was the place hallowed above all others by the residence of devout sages, by the excellence of its city, and by its propinquity to famous shrines, such as that of *Trinetreśvara*, the famous temple of the Sun at Kāndola, and those of the snake-brethen *Vāsukī* and *Banduka*, now known as *Wasangi* and *Bandia Beti* respectively. One of the chapters of the

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Skanda Purāṇa vulgarly called, the *Thān Purāṇa* or *Tarnetar Mahātmya*, is devoted to *Trinetreśvara* and neighbourhood. Here, it is mentioned that the first temple to the Sun was built by king *Māndhātā* in the *Satya Yuga*. It is also believed that Thān was visited also by *Kṛṣṇa* and his consort *Lakṣmī*.

The Thān state was originally under the Babarias.The Babries were expelled by the Parmars who were driven out by Waloji Kāṭhī when himself fleeing from Pāvāgaḍh pursued by Jam Abra. Jam Abra, it is said, followed Waloji toThān and laid seige to the place, and Waloji contemplated flight, when the Sun appeared to him in a dream and assured him of his aid. Walojī raised a battle, and Jam Abra (or Abda) was defeated and forced to return to Kachchh. Walojī and Kāṭhīs now established themselves at Thān, and Waloji, in gratitude to the Sun, repaired the temple of that luminary on the Kandola hill.

This temple, as stated before, is said to have been founded by king *Māndhātā* in *Satya Yuga*. It was, it is said, repaired by the celebrated Lakha Phulani, who for a short time appears to have ruled here.

37. G.D.Patel (Chief Editor), *Gujarat State Gazetteers, Government of Gujarat, Surendranagar District*, Ahmedabad 1977, p. 723.
38. *Kāṭhī*, also known as *Kāṭhī Darbār*, is a community of Gujarat after whom, it is said, a part of Saurāṣṭra is named as Kāṭhīawar. The oral history traces their origin to the times of *Mahābhārata*, when *Duryodhan* attacked the town Virat to discover the *Pāṇḍavas* living there in disguise, but failed in his mission. Then *Karṇa*, son of the Sun god and *Duryodhana's* ally, suggested that the cattle of the ruler be lifted as that would bring out the *Pāṇḍavas* from their hide-out, as no true *Kṣatriya* would allow such a thing to happen. So, *Karṇa* stuck his shaft on the ground and created a new man who was called *kaṭh* (stick). The *Kāṭhī* claim their descent from this kaṭh. According to another legend, they are a tribe of the solar race and the offspring of the Sun directly through *Karṇa*, the famous warrior of the *Mahābhārata* (Enthoven 1922). Based on their customs, Watson traces them to the great Scythian race, one of the immigrant martial races from central Asia. Their route of migration is still debated. They worship the Sun god irrespective of the sect they belong to.
39. This temple was badly damaged by the 26 January 2001 earthquake. **(Plate XLV, a)**.
40. S.B.Rajyagor (Chief Editor), *Gujarat State Gazetteers, Government of Gujarat, Junagadh District*, Ahmedabad 1975, pp. 834-835.
41. *EITA*, Vol.II, pt. 2, p. 332.
42. U.P. Shah, *SISGR*, pp. 43-44
    U.P.Shah, *Sculptures from Shamlaji and Roda (North Gujarat) in the Baroda Museum*, Baroda, 1960, p.112, "*Sūrya* Images from Roda" in the *Bulletin of the Museum and Picture Gallery, Baroda, Vol.XII (1955- 56), pp.11-13, pls. XII-XIV*)
43. *EITA*, Vol.II, Part 3, p.230
44. *Ibid.*
45. K.F.Sompura writes that it reminds us the instruction of *Viṣṇudharamottara* regarding omission of Ketu, *STG*, p.118, fn. 58/1
46. *Ibid*, p. 231
47. J.M. Campbell, *Gazetteer of the Bombay Presidency, Vol.5, Cutch, Palanpur, MahikaGmha*, Bombay 1880, p. 228
    AKK. Plts. LXIV, LX, fig.4
48. Ibid.
49. S.B.Rajyagor (Chief Editor), *Gujarat State Gazetteers, Government of Gujarat, Mehsana District*, Ahmedabad 1975, p.786
50. *EITA*, Vol. II, Part 3, p. 296
51. *Ibid.* p. 297
52. *EITA*, Vol. II, part 3, p. 271

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53. R.M.Grindlay, *Scenery, Costumes and Architecture Chiefly on the Western side of India,* 2 vols. London 1826-30, p.2, fn. 6 see J.Burgess and H.Cousens – *The Architectural Antiquities of Northern Gujarat,* London, 1903, p.72
54. Archaeological research on the hill gives evidence of three stages of settlement, which are separated from one another by layer of ash. Punch Marked Coins and Kṣatrapa copper and silver coins have been found, indicating an early date of settlement ("*Recent Explorations in Gujarat and Kāṭhīawad*" by S.R.Rao in the 17th Session of All India Oriental conference, Ahmedabad, Oct-Nov. 1953)
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56. James Burgess, H. Cousens, *AANG,* London, 1903, pp.71-81.
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5

Sculpture and Iconography

Art depends for both its materials and techniques on the region which it belong to. Mountains, rivers and seas largely determine the distinctive economic pursuits of a people as well as its mental patterns including the modes and forms of artistic expressions. Religion, race and tradition are the collective determinants of art work, and it is not easy to isolate the influence of each single factor on the art products of a particular country or people. As a matter of fact, the fixation of cultural characteristics and mental patterns, including forms of art, is the effect of the accumulated forces of region, race and tradition.

Although the conception of the Sun god as a divine figure riding on a golden chariot drawn by seven– horses was already familiar to the Vedic seers, worship was not offered to a material image, but as to other Vedic divinities, it was offered in sacrifices to mental images with sacrificial mantras. The consciousness of a divine presence ruling over the universe and over mankind was evidently strong and deep enough to be able to dispense with images. The symbol that represented *Sūrya* was a disc of gold placed on the altar. Only in later times the need was felt for visual images to attract the mind and maintain the relationship of the soul with the worlds above earthly contingencies.

The verbal descriptions in the early religious texts, the various aspects of divinities and their significance crystallized into a rich imagery. The Gods representing certain powers were figured in human form and temples were built for housing and worshipping them. The *Viśvakarmāśilpa* enumerates the techniques for preparing the images of Sun. Probably the depiction of Sun god in anthropomorphic form might have been started right from the beginning of Christian era. An early image of *Sūrya* from Bōdha Gayā carved on a stone fragment is important to trace the chronology of iconography of *Sūrya*. The depiction of *Sūrya* from Bhājā cave is also noteworthy in this context as here the Sun god is shown on a chariot flying in the clouds and attended by female attendants. Most probably, the popularity of the carving of Sun images gained importance during the Gupta period, however, the representation of the consorts like *Rājñī* and *Nikṣubhā* was yet to be introduced. The trait of depicting consorts with the god begins only from early medieval period.

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Sun temple at Mōḍhērā

Sculptures of iconographical importance are found on this temple primarily on the panels of the *jaṅghā, vēdikā,* on the entrance doorframe, sanctum-doorway and here and there on the inner walls. The life-sized main figures in the central niches of the panels belong to the three groups of deities–the *Ādityas,* the *Dikapālas,* and the *Dēvīs.* The *dvādaśādityas* are arranged around the *garbhagṛha.* The *dikapālas* are placed as usual on the *karṇa prāsāda* of the temple and in the deep niches of the northern and southern *kapiñ.* The twelve *Dēvīs* are grouped around the *mūlaprāsāda* and *gūḍhamaṇḍapa.*[1]

The lower lateral niches of the panels represent, in general, *apsarases* carrying a child or a *cāmara,* a flower or a *darpaṇa,* sometimes also shown in *nṛtyamudrā* or as with a thorn in her hand. The upper lateral niches of the panels represent with only a few exceptions images of various deities such as *Śivaite, Viṣṇuite* and *Brahmaṇical* iconography.[2] Except for only a few slight differences, the figures of *Ādityas* are identical with one another and their iconography corresponds exactly to that of *Sūrya.* They are in *sambhaṅga* posture upon a pedestal of seven prancing horses. Between the boot tips of the deities is the charioteer *Aruṇa* holding the reins in one hand, the other raising above his head. They are shown with *kirīṭamukuṭa,* neck with *tribali, kuṇḍalas, hāra* and threaded *yajñōpavīta.* The chest is mostly adorned with *srivatsa* symbol.

The *aṣṭadikapālas* are generally arranged in their prescribed direction. Indra is repeated on the south-eastern corner, while *Agni,* to whom the south-eastern region is assigned, is placed on the southern wall.

The four-armed *dikapālas* are standing in *tribhaṅga* posture carrying attributes in their upper hands. The lower left hands are in *kaṭihastamudrā* whereas the right hands are in *varadamudrā* carrying *akṣamālā.* They wear *jaṭāmukuṭa* or *karaṇḍamukuṭa,* ear rings, broad necklace, *muktāvanamālā, bhujabandha, kaṭisūtra* etc. Except *Niṛṛti,* who is shown nude, all are clad in a *dhoti.* The chest is mostly adorned with *srivatsa* symbol. Except *Niṛṛti* and *Kubera* they are shown with *yajñōpavīta. Yama, Varuṇa* and *Kubera* are without *vāhan* and *vidyādhara* figures.

The *Apsarases* are depicted always on the lower subsidiary reliefs of the panels. They account to a group of around fifty figures.[3] They are in *tribhaṅga* postures standing on a simple lotus pedestal. They wear a single bead-string; several thin bead-strings hang down to the hips and are laid around the breasts. In addition to their anklets they often wear heavy anklets above the ankle, mostly on one leg only. Mostly they are accompanied by small male and female attendants.

The ascetics[4] are usually shown on the *salilāntara.* They are either nude with their hair bound up in a long bun or clad in a *kaupina* and provided with a *jaṭāmukuṭa.* All are bearded and wear the *yajñōpavīta.* They hold book, *akṣamālā* or a *kamaṇḍalu* in their hands.

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The *vyāla* figure stands on one hind leg. Beneath the raised hind leg squat a male figure with a sword. The jaws of the *vyāla* figures are widely opened, his neck decorated with a bead string, and his exuberant mane is suggested by undulating lines.

The upper subsidiary relief of the panels includes that of *Vaiṣṇavī, Sarasvatī, Niṛṛti, Indrāṇī, Īśānī, Kubera, Brahmāṇī, Varāha* and *Śiva.*

Vaiṣṇavī

She is in *tribhaṅga* posture carrying conch, *gadā* and *cakra* in her three hands. With her lower left arm she embraces a child who is sitting on her lap. Three other figures of *Vaiṣṇavī* are also shown with their attributes. Of them two are in *tribhaṅga* posture whereas the third one is in dancing pose.

Sarasvatī

She is shown with *jaṭāmukuṭa* in *ardhaparyaṅkāsana* posture on a lotus throne. With her front hands she holds a *vīṇā.* The upper right hand carries lotus blossom, while the upper left is not clear.

Niṛṛti

Two - armed goddess is nude sitting in *sukhāsana* posture on a reclining human figure. Her hair is combed back and forms a bun. His hands rest on her knees.

Indrāṇī

Four-armed deity is shown in dancing pose with slightly bent legs. She embraces a child with her lower right hand. With her upper right and left hands, she holds *daṇḍa* and *aṅkuśa. Vajra* is shown in her lower left hand.

Īśānī

Four-armed *Īśānī* stands in *tribhaṅga* posture; the lower right hand is in *kaṭihastamudrā* whereas with her upper hands she carries trident and serpent. The attributes of the lower left hand are no longer identifiable. She is shown with *jaṭāmukuṭa.* Two other figures in *tribhaṅga* posture with *jaṭāmukuṭa* are also noteworthy here who carry trident, *sarpa,* and *kamaṇḍalu* in three hands whereas their lower right hand is shown in *varadamudrā.*

Kubera

Pot- bellied *Kubera* is sitting in *ardhaparyaṅkāsana* posture wearing *karaṇḍamukuṭa,* earrings and bead-strings. Of the four arms, the lower right holds a *matuluṅga* while the upper one carries *nidhi,* which lies on the shoulders. The lower left hand is not clear.

Brahmāṇī

She is shown in *tribhaṅga* posture with three heads and four arms. The lower ones

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are broken off while those of upper ones are corroded and difficult to recognize. Two other figures of *Brahmāṇī* in *tribhaṅga* posture carry *śruka* or *śakti, pustaka* and *kamaṇḍalu* in their three hands whereas the lower right hand is in *varadamudrā*. She is shown with *jaṭāmukuṭa* and other attributes.

Varāha

He is four armed; the lower right is in *kaṭihastamudrā* whereas the upper right holds *gadā*. The goddess *Bhūdēvī* sits upon his upper left arm, the upper left hand holds *śaṅkha*. The attribute of the lower left hand is corroded.

Śiva

He is shown with *jaṭāmukuṭa* in *nṛtyamudrā*. His legs are slightly bent and crossed. The frontal left arm is in *daṇḍahhastamudrā*. The back left hand holds *khaṭvāṅga*. Only the frontal right hand is visible which seems to be in *abhayamudrā*. In addition to *jaṭāmukuṭa* he is adorned with usual ornaments.

The other figure in dancing pose carries *ḍamarū* in his frontal right hand, the back one is with *sarpa*. With his front left hand he holds a staff, the upper end of which is broken. The back left hand holds *kapāla*. To his left side stands a female attendant, to his right lies the bull *Nandī*.

Another figure is in terrifying aspect. Of his four arms, the lower right hand is raised to the shoulder, the left lone lies in *daṇḍahasta* in front of his body, indicating his dancing position. The upper hands carry trident and *khaṭvāṅga*. He wears *jaṭāmukuṭa*. To his right side is *vāhana Nandī*, and to his left sits a pot bellied male attendant.

Durgā

She is in *tribhaṅga* posture. Her lower right hand is in *varadamudrā* and holds *akṣamālā*, the upper right carries trident. With her upper left hand she holds *śakti*, the lower left one is broken off. To her right is seated lion. A human figure lies to her left.

Gaṇēśa

He is shown sitting in *ardhaparyaṅkāsana* posture on a cushion–like pedestal. The lower right hand holds *danta* whereas the attribute of the upper right one is not clear. The upper left arm carry *paraśu* and the lower left one carries *modakapātra*. Another four-armed figure of *Gaṇēśa* in *tribhaṅga* posture has both the right arms broken off. The upper left carries bowl with *laḍḍus*, the lower one rests on his attribute *paraśu*. Two other figures on the relief are of *Gaṇēśa*, one with *Śakti* to his left in *tribhaṅga* posture. Both have two arms. *Gaṇēśa*'s right hand lies on *paraśu* whereas his left arm embraces the goddess; the left hand carries a bowl full with *laḍḍus*. The goddess has her right arm laid around *Gaṇēśa*; the attribute of her left is corroded. The other figure of *Gaṇēśa* is in *ardhaparyaṅkāsana* on a cushion-like pedestal carrying *paraśu, daṇḍa* and bowl with *laddus*.

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Sāvitri

Four-armed goddess in dancing pose with slightly bent knees carry *padma, pustaka,* and *kamaṇḍalu* in her hands whereas the lower right hand is in *varadamudrā.* She wears *karaṇḍamukuṭa, vanamālā.*

Viṣṇu

He is in *sambhaṅga* posture carrying *gadā, cakra* and *śaṅkha* in his three hands whereas his lower right hand is broken off. He wears *kirīṭamukuṭa* and usual ornaments.

Brahmā

He is in *sambhaṅga* posture carrying *pustaka, kamaṇḍalu* and a staff in his three hands whereas the lower right hand is broken off. He wears *jaṭāmukuṭa, vanamālā* and has a pointed beard. Two other figures of Brahmā are noteworthy here carrying *sruk, pustaka,* and *kamaṇḍalu.* The lower right hand is in *varadamudrā.* Of the three heads, the front is bearded. The god is pot bellied and adorned with *vanamālā.* Near his right foot stands his *vāhana* swan.

Śiva Andhakāsura vadha

Four-armed *Śiva* is carrying trident with his lower right and upper left hand; attributes of other hands are not identifiable. His left foot rests on a blossom, which is attached to the back of a collapsed human figure. The demon *Andhaka,* who is, according to the legend, pierced by *Śiva,* is not shown here.

Another image in *alīṛha* pose carries *kapāla* with his right hand and *sarpa* with the lower left hand. In front of him squat an attendant.

Ardhanārīśvara

Ardhanārīśvara with bent knees is shown cross- legged, the right foot of the figure is slightly raised. *Śiva* is shown in *abhayamudrā* carrying a trident. The *Pārvatī* on the left female side carry *darpaṇa* and *puṣpa* (?).The male side of the body is provided with *yajñōpavīta.* To the right foot of the god is *vāhana Nandī.* Other figure in *ardhaparyaṅkāsana* carries *varadamudrā,* broken, fan and *kamaṇḍalu.*

Cāmuṇḍā

She appears like a dancing skeleton. Of her four arms only the lower right one, carrying *kapāla* and the upper left one, carrying *khaṭvāṅga* are intact. She is shown with *jaṭāmukuṭa* and *kapālamālā.* To her right lies a human figure, to her left stands a dog.

Mahākālī

She is four-armed, the lower right hand being corroded. With her upper right hand she holds *khadvāṅga.* With her upper left hand she holds *khēṭal.a* and that with lower left hand *kapāla.* She is shown with long *vanamālā.*

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Bhairava

The figure is four-armed shown in dancing pose. The frontal right hand at shoulder height shows *caturhasta* and the frontal left one in *kaṭihastamudrā*. The back hands carry *triśūla* and *khaṭvāṅga*. He is shown with *jaṭāmukuṭa*, usual ornaments like *kapālamālā*. Female attendants sit on both the sides.

A three-headed, three-armed and three-legged deity

All the three are crowned with *mukuṭa*. Of four tiers, each one separated from the other by bead-strings. Of the three arms two are on the right side. The upper right one is raised and holds a knife. The object in the lower hand seems to be the hilt, broken at wrist level. He wears three threaded *yajñōpavīta*. To the left of the god stands a male attendant, whose head and arms are broken. Burgess reported that the local villagers put red *kumkum* mark on it and worship him as *Kāla Bhairava*.[5] H.D. Sankalia recognized the image as that of *Agni* because of its similarity with the *Agni* of the *Śiva* temple at Kandiyur (Travancore).[6] R.C. Agarwal identified this figure as that of *Atiriktaṅga Bhairava*, who is one of the eight *sambhārabhairavas*.[7]

Representation of various deities are found at the *raṅgamaṇḍapa* primarily on the projecting corners of the balustrades and on the pillars of the entrance porches. On each of the twelve projecting corners of the balustrade two crosswise framed niches are fixed housing the images of various deities numbering to 24, of which 19 are intact. The six *dikapālas* intact are *Indra* (south-eastern balustrade, facing east), *Agni* (south-eastern balustrade, facing south), *Niṛṛti* (south-western balustrade, facing west), *Varuṇa* (north-western balustrade, facing west), *Vāyu* (north-western balustrade, facing north), and *Kubera* (north-eastern balustrade, facing north).

Other sculptures at the dancing hall include *Indrāṇī* (facing east), missing (facing south), *Indra* (facing east), *Agni* (facing south), *Śakti* of *Agni* (facing east), *Vaiṣṇavī* (facing south), female deity (facing south), *Ghantakarṇī* (facing west), *Yama* (facing south), *Niṛṛti* (facing west), female deity (facing south), missing (facing west), *Brahmāṇī* (facing west), female deity (facing north), *Varuṇa* (facing west), *Vāyu* (facing north), female deity (facing west), *Śakti* of *Vāyu* (facing north), missing (facing north), *Cāmuṇḍā* (facing east), *Kubera* (facing north), missing (facing east), *Cāmuṇḍā* (facing north), missing (facing east).

All these deities are usually four-armed standing in *tribhaṅga* posture and adorned with usual ornaments. On the upper corners of the reliefs are shown foliage ornaments instead of *Vidyādharas*.

The first figural frieze on the pillars of the entrance porches of the temple shows several images of deities. On the eastern and western porch there appear three deities on each pillar, while on the southern and northern side only two deities are found. Primarily, female deities are shown but on the eastern and western there stands on each of the four pillars a male one, facing east. The male deities facing east are *dvārapāla*. On the east *Varuṇa* and *Brahmā* are represented as *dvārapāla* whereas

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on the west *Viṣṇu* in different form is represented. All these deities are placed in framed niches, standing in *tribhaṅga* posture on a lotus blossom. They are four-armed, adorned with usual ornaments.

The left pillar of the western entrance facing east has a composite image of *Viṣṇu* and *Brahmā*. He is shown pot-bellied carrying *pustaka, padma* (?), *cakra* in the three hands whereas attribute of the lower left hand is damaged. To the left of the god squats a female attendant carrying small vessel over her head. The god wears *kirīṭamukuṭa* and is provided with a long pointed beard.

An image of Sarasvatī in *varadamudrā* is shown on the right pillar of the northern entrance facing north.

Of all the sculptures attached to the balustrades of the five windows, only a few are preserved, and only on the north-eastern window the complete set of five figures remains. The south-eastern window is completely destroyed except the sculpture placed on the right narrow side. Four-armed *Viṣṇu* is shown here in *tribhaṅga* posture. He wears *kirīṭamukuṭa*, usual ornaments and *vanamālā*. His lower right hand is in *kaṭihastamudrā* below which is shown his attribute *gadā*. With the upper right hand he holdsa *padma*. The left hands are corroded but there should be as usual *cakra* and *śaṅkha*.

The south-western window is completely damaged except the figure of *Kārttikēya* in *sambhaṅga* pose, facing east. Of his six heads, only three are visible.

The entrance and other parts of Sun temple at Mōḍhērā contains distinct composite sculptures which include *Ardhanārīśvara, Harihara, Harihara-Sūrya-Pitāmaha, Sūrya-Nārāyaṇa, Sūrya-Śiva , Sūrya-Nārāyaṇa-Brahmā* and *saṁghāt* sculptures of *Brahmā-Viṣṇu*.

The pillars and ceilings of the *raṅgamaṇḍapa* and *gūḍhamaṇḍapa* contain scenes from *Rāmāyaṇa* and the *Mahābhārat*. It shows that the characters and events were very popular among the people. Scenes of *Rāmāyaṇa* include story of *Śravaṇakumāra, Rāma-Lakṣmaṇa* along with *Sītā* in the forest, *Bali–Sugrīva yuddha, Rāvaṇa* and *Jaṭāyu, Mārīca vadha, Lakṣmaṇa–murchā, setu-bandha, Lava* and *Kuśa* trying to catch the *Aśvamedha* horse.

The narration of *Rāmāyaṇa* can be seen carved on the eastern façade of the *gūḍhamaṇḍapa* which starts with the story of *Śravaṇa Kumāra*, suggested by two different scenes. The scene begins showing *Śravaṇa Kumāra* with his parents in pilgrimage, and ends with their death. In the first scene *Śravaṇa* is seen carrying a *bahangi* with the seated figure of his parents therein, however, the second scene represents *Daśaratha* giving water to the old and blind parents of *Śravaṇa*.

Abduction of *Sītā* is represented by four instances, carved on the different parts of the *raṅgamaṇḍapa*. The entire story has been suggested by three different but inter-connected scenes, i.e., slaying of golden deer by *Rāma*, appearance of *Rāvaṇa*, in disguise, before *Sītā* for alms, and fight between *Jaṭāyu* and *Rāvaṇa*.

The depiction of killing of golden deer by *Rāma* can be seen depicted on the

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south-west ceiling of the *raṅgamaṇḍapa. Rāma* is rendered as discharging the arrow at the demon *Mārīca*, who is shown in disguise as deer. With the rendering of the injured figure of a deer and appearance of a demon from its body, the sculptor, however, has tried to convey the moment of the death of *Mārīca*. The scene corresponds with the description of *Vālmiki's Rāmāyaṇa* (*Rāmāyaṇa, Araṇya Kāṇḍa*, 44.27; 44.13-18).

Of the remaining three examples, the south-west ceiling of the *raṅgamaṇḍapa* represents *Sītā*, giving alms to *Rāvaṇa* in disguise as bearded ascetic. Close to these figures, *Lakṣmaṇa* is also portrayed as moving in the opposite direction with a bow and an arrow which suggests of the moment when on *Rama's* call *Lakṣmaṇa* had to leave *Sītā* alone and move towards forest to rescue him.

The next instance carved on the south *narathara* of the *raṅgamaṇḍapa* shows *Rāma* in the attitude of discharging an arrow at the deer, further *Rāvaṇa* as the mendicant saint, is carrying begging bowl in the attitude of begging alms. Close to these figures, *Lakṣmaṇa* is carved moving in the opposite direction with bow and arrow.

The same scene is depicted on the eastern pillar of the *raṅgamaṇḍapa. Lakṣmaṇa* is marked by his absence but the *Lakṣmaṇa-rekhā* drawn by *Lakṣmaṇa* to protect *Sītā* is visible. The *Rāmāyaṇa* mentions that *Rāvaṇa* appears before *Sītā* as an ascetic (*Rāmāyaṇa, Araṇya Kāṇḍa*, 44.27; 44.13-18), but the text does not mention that *Rāvaṇa* did ask for alms, although it refers to him as *bhikṣu* and *dvijāti* (*Rāmāyaṇa, Araṇya Kānda*, 46.9; 46.33). It is remarkable here that we do not find any of the reference to the *Lakṣmaṇa-rekhā* in the *Vālmīki's* text.

On the same pillar we also find *Rāvaṇa* shown as carrying away *Sītā* on a *vimāna. Sītā*, with both of her raised hands is crying for help. Close to the *vimāna*, the figure of *Jaṭāyu* is shown who comes to the rescue of *Sītā* and attacks *Rāvaṇa*. The fierce fight between *Jaṭāyu* and *Rāvaṇa* has been successfully carved here with vigour and life (*Rāmāyaṇa, Araṇya Kāṇḍa*, 51). The other side of the scene shows *Jaṭāyu* falling down after being injured by the attacks of *Rāvaṇa*. However, *Vālmīki* mentions that *Rāvaṇa* took away *Sītā* in a donkey chariot (*Rāmāyaṇa, Araṇya Kāṇḍa*, 49.18).

Fighting between *Rāvaṇa* and *Jaṭāyu* is carved on the south-west ceiling of the *raṅgamaṇḍapa. Rāvaṇa* is shown here carrying *Sītā* with a sword in his right hand and close to him are carved three figures of *Jaṭāyu*, one above the other, which beautifully suggest three different events - *Jaṭāyu* coming closer to *Rāvaṇa;* his fight with *Rāvaṇa* and falling down after being injured.

The most favourite scene, carved on the eastern pillar of *raṅgamaṇḍapa*, represents *Sītā* as sitting in the *Aśōka-vāṭikā* under the strict guard of the demons. *Hanumāna* is shown on a tree and waiting for an appropriate time to come down and convey the message of *Rāma. Sītā* in *Aśōka-vāṭikā* is rendered on the south-west ceiling of the *raṅgamaṇḍapa.* The next scene pertaining to the *Rāmāyaṇa* story is the fighting scene between *Bali* and *Sugrīva*, represented by four instances. In the first instance, carved in the ceiling of the *raṅgamaṇḍapa Bali* and *Sugrīva* are shown engaged in fierce fighting and close to them is *Rāma* standing in *sarasandhana-mudrā* and aiming

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at *Bali.* The other two representations are depicted on the eastern pillar of the *raṅgamaṇḍapa* and the remaining one is on the *narathara* of the *gūdhamaṇḍapa.* All these examples exhibit identical details. In depiction of these scenes, the artist has followed the details enunciated in the text (*Rāmāyaṇa, kiskiṅdhā kāṇḍa* 5.22-23).

The next scene, on the southern pillar of *raṅgamaṇḍapa,* pertains to the construction of bridge over ocean by the monkeys. In another scene on the same pillar the monkeys are shown engaged in building the *setu-bandha.* The movement and gesture of the monkeys carrying stone pieces are remarkable here. (*Rāmāyaṇa, yuddha kāṇḍa* 22.66).

The next scene, pertaining to the fight between *Kumbhakarṇa* and monkeys, represents the stout and furious figure of *Kumbhakarṇa* with mace while the monkey figures are attacking him. Some of the monkey figures are shown as climbing on his head and thigh, and one is imprisoned in his arm, while another one is standing in *namaskāra-mudrā.* In another scene monkeys are shown fighting with trees and stone.

The *Lakṣmaṇa-murchā* scene is represented here by two instances; one on the northern pillar of the *raṅgamaṇḍapa* shows the lying figure of *Lakṣmaṇa* on the lap of *Rāma* after being injured from *Rāvaṇa*'s arrow, the other is carved on the south *narathara* of the *garbhagṛha.* In both the cases monkeys are shown along with *Hanumāna* sharing the grief of their Lord *Rāma.*

The narration of *Hanumāna* carrying *sanjīvanī* herb is represented by three instances. Firstly, on the eastern pillar of the *raṅgamaṇḍapa,* flying *Hanumāna* is shown carrying the mountain containing *sanjīvanī,* and also *Bharata* sitting on a stool like *āsana,* in the attitude of discharging the arrow, aimed at *Hanumāna.* The second instance, carved on the eastern pillar of the *raṅgamaṇḍapa,* is identical in details with the above.

The last scene in the north-east ceiling of the *raṅgamaṇḍapa* is of horse shown with a long parasol, held by an attendant, and a sitting small figure which may be either of *Lava* or *Kuśa.* In front of horse there stands *Hanumāna* with a mace.

The *Mahābhārat* scenes include *samudramanthana,* between *Kaurava* and *Pāndavas, Draupadī-svayamvara,* fight between *Arjun–Duryodhana, Bhīma– Duhasāsana* and *Bhīsma* on the bed of arrows (*saraśaiyyā*). Such scenes are carved mainly on the pillars and ceilings of *raṅgamaṇḍapa* and in some cases also on the *narathara* panel. The episode of *samudramanthana* is carved on the *narathara* panel of the southern *adhiṣṭhāna* of the *garbhagṛha.* The gods and demons, standing on either side of the *maṅdarācala* mountain are engaged in the act of churning the ocean with the help of *Vāsukī-nāga* used here as a rope, tied round the *maṅdarācala.*

The narration of *Draupadī-Svayamvara* is represented by two instances. In the first instance carved on the north-east ceiling of the *raṅgamaṇḍapa,* four figures are shown, two each on either side of a pillar and a figure of fish placed on a top of a pillar and figure of *Arjuna* and *Kṛṣṇa, Arjuna* is standing in the attitude of discharging

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an arrow aiming at the fish looking at its shadow in the oil which is different from the *Ādi Parva* of *Mahābhārat*. The second instance, exhibiting identical details, is carved on the *narathara* pillar of the *raṅgamaṇḍapa*.

On the north-east ceiling of the *raṅgamaṇḍapa*, fight between *Arjuna* and *Duryodhana* is shown. Both of them are confronting each other from a chariot, drawn by horses. The present scene may also be identified with the fight between *Bhīṣma* and *Arjuna* or *Arjuna* and *Karṇa*.

The fight between *Bhīma* and *Duryodhana* is represented by four instances. On the southern pillar of the *raṅgamaṇḍapa* both of them are shown fighting fiercely with the maces. *Bhīma* is always shown as thickset and bulky with flamboyant hair. Here *Bhīma* is shown as holding the arm of *Duryodhana* and striking his thigh with the mace. The other instances showing identical details are carved on the eastern pillar of the *raṅgamaṇḍapa*.

The next scene, represented by two instances showing identical details, pertains to the fight between *Bhīma* and *Duhasāsana*. The first example is carved on the north-east ceiling of *raṅgamaṇḍapa* while the other one is on the eastern pillar of it. The scene shows that highest moment of fight when *Bhīma* emerged victor against *Duhasāsana*, and was about to complete his pledge taken at the time of the *cīraharaṇa* of *Draupadī* to root up the hands of *Duhasāsana* and drink his blood. In the scene *Duhasāsana* is lying helplessly, while *Bhīma*, holding tightly one of the hands of *Duhasāsana*, is hitting violently on his thigh with foot (*Mahābhārat, Karṇa Parva*, 83.27). The scene, carved on the north-eastern ceiling of the *raṅgamaṇḍapa* is of *Bhīṣma Pitāmaha* lying on the bed of arrows (*saraśaiyyā*) [8].

Social life and other events were also given equal importance by the sculptors as we find depictions such as of dance, music, fighting, hunting (lady hunter), learning and education, *nara-līlā* and *kāma-kalā*. The *sabhāmaṇḍapa* of the temple has a figure having one face with five bodies believed to be of *Pañcamahābhūta* (?). Scenes such as of death ceremonial processions, economic activities, house-building, *śāstrārtha* by *ācāryas*, cow having his leg on a *Śiva liṅga*, four-armed figure coming out of the sky (*Śiva*?) while two figures on each side holding his legs, and *Sītalā* in *Sūrya kuṇḍa* are some other important depictions. Erotic scenes were also made and given proper place. These figures also throw light on the contemporary dress, coiffure, musical instruments, and war weapons.

Dvādaśādityas

Aditi is the primeval power, the endless and boundless heaven. She is the essence of divinity and is called *Devamatru*, the mother of gods. In the *purāṇas*, she is also identified with *Pṛthvi*, the earth goddess. She is all that was born and shall be born. In the *Mahābhārata* and *Rāmāyaṇa*, she is the daughter of *Dakṣa* and wife of *Kaśyapa*.

Ādityas, praised in the Vedas, are the sons of *Aditi* and are believed to be 7 or 8 in number. *Aditi* initially had eight children, seven she retained and the eighth called '*Mārtaṇḍa*' was discarded by her as she took from a dead egg. '*Mārtaṇḍa*' literally means 'son of a lifeless egg'. *Mārtaṇḍa* came to be in the sky. It is another name of

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Sūrya and the rest of the *Ādityas* became his attendant deities. According to the *Viṣṇu-Purāṇa, Aditi* was unable to bear the radiance of her off-spring and her husband *Kaśyapa*, divided the focus into twelve parts and the number of *Ādityas* was raised to twelve, conceived as corresponding to twelve months of the year[9]. These are *Dhatru, Aryaman, Mitra, Varuṇa, Indra, Sūrya, Bhaga, Vivasvat, Puṣan, Savitru, Tvaśtru* and *Viṣṇu.* It is said that *Aditi* once asked her first seven sons to create the world, but they expressed their inability since they knew only of immortal life, i.e. birth, and not death. But since the wheel of creation can rotate only when both life and death equally participate in the process, the universal mother *Aditi* approached *Mārtaṇḍa,* the Sun and he created day and night by making the earth go round him as symbols of life and death, respectively.[10]

The *Ādityas* here are clad in high boots, *dhotī, avyaṅga,* and *uttarīya* in the form of a long folded shawls hanging down from the elbows to the knees **(Plate-47)**. Several *Ādityas* wear *kavaca,* and, in a few cases, they have a folded scarf around the shoulders, knotted on the chest.

The *Ādityas* are accompanied by pot bellied *Daṇḍī* holding a staff and *Piṅgaḷa* carrying a stylus. Both the figure squat to the left and right of the god. Behind them stand the *Aśvins* sometimes carrying vessels in their hands. In some cases *Aśvins* are replaced by two female dancing figures, might be of *Rājñi* and *Nikṣubhā.* In one case the *Aśvins* are replaced by ascetics[11]. On either side of the crowns of the deity flying *mālādhārī Vidyādharas* are shown facing each other.

Āditya Parikara and detached figures of *Āditya* are found from other parts of Gujarat such as Visanvela (Prāṇanāth Mahādeva Temple, Junāgaḍh), Rajbhavan Garden (Gandhinagar), Dabhoi (Vadodara), Nesadi (Sāvarkuṇḍalā tālukā, Bhavnagar), Bhavnagar, Gandhi Smṛti Saṅgrahālaya (seven *Ādityas* made of white marble are displayed here). Others include Queen's step-well, Pāṭaṇa; one displayed at Junāgaḍh Museum; Sītalāmātā temple at Ranela (Cāṇasmā tālukā, Mehsana), Sanathala (Sanand, Ahmedabad); Ganganāth Mahādeva Temple (Baherampura, Ahmedabad); on the lintels or Sun lintels of *Sūrya* temple SE of Līmbōjī Mātājī Temple, Dēlmal, Mehsana; *Sūrya* temple at Nūgar (Mehsana); Ambamātā Temple, Tundava (Siddhapur taluka, Mehsana) and at Bhavnath (Bhilōḍā tālukā, Sabarkantha).

Krishna Pancholi in her Ph.D. thesis has given a list of 49 *Āditya Parikara* and detached *Ādityas* (21 *Parikara* and 28 detached one) [12] of which majority are from Mehsana and Patan districts. It seems that the depiction of *Ādityas* on the *rūpastambha* and *uttaraṅga* portion of the sanctum-doorway was common in the 9th-10th century CE which remain prevalent till 15th-16th century CE.

Sun Temple South-East of Līmbōjī Mātājī Temple, Dēlmal

Brahmā-Viṣṇu-Śiva -Sūrya

The image on the west face of Sun Temple SE of Līmbōjī Mātājī Temple has eight

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arms and three faces – one of *Brahmā*, the other of *Śiva* and the central one being of *Sūrya* (*Viṣṇu Sūrya-Nārāyaṇa*) **(Plate-49)**. Two partly broken hands hold two lotuses. The other hands show a trident, a three-headed cobra, *kamaṇḍalu* and *varada-mudrā*. The emblems are peculiar to *Sūrya, Śiva* and *Brahmā* but the two hands, which are totally damaged, must have carried the attributes of *Viṣṇu*. The vehicles of the gods, viz., *garuḍa*, swan and bull are carved on the pedestal. This type of three-headed standing composite deity is also depicted in the Chidambaram Temple, as eight-armed and projecting in its natural hands *abhaya* and *varada* poses, while the rest hold a discuss, loose, trident and chisel.[13] In this regard the reference in *Sardātilakatantra* is important which describes the adoration to *Sūrya*, who is the base of meditation and who is one with *Brahmā, Viṣṇu* and *Śiva*, emphasizing the composite adoration with the Sun god.[14]

Baroda Museum and Picture Gallery, Vadodara

This museum was built in 1894 on the lines of Victoria & Albert and Science Museums of London. Major Mant in association with R.F. Chisholm designed this museum building which preserves a rich collection of art, sculpture, ethnography & ethnology. The picture gallery offers an excellent collection including original collection of British painters Turner and Raja Ravi Verma. The Egyptian mummy and skeleton of a blue whale are other major attractions of the museum. Other important treasure includes the famous Akōṭā bronzes dating the 5th-13th century CE, a collection of Mughal miniatures.

The details of few important Sun images displayed in the museum are as follows—

Sūrya images from Kacchigaḍha (Saurāṣṭra) in the museum

Between 1940 and 1950, Shri Devkar of the Baroda Museum collected few *Sūrya* images from Kacchigadh[15] and stored it in the museum. Among these, some important sculptures have been discussed in detail by U.P.Shah in his article "*Some Surya Images from Saurashtra, Gujarat and Rajasthan*" *(SSISGR)*. The details of some important images are as follows—

(i) This image (*Fig. 11, SSISGR*) is partly restored. The attendant figure on the left is intact whose facial expression is gorgeous. It belongs to the age of Saindhavas of Ghumli. On the basis of its style it may be assigned to the ninth century CE.

(ii) Another broken piece of good workmanship from Kacchigaḍha is of *Sūrya's* consort and that of *Piṅgaḷa.* (*Fig. 13, SSISGR*).

Sūrya image from Suvarṇatīrtha (Ōkhāmaṇḍala) in the museum

This image is worn out due to weather and/or water action. *Sūrya* holds the two lotuses with his two hands which are placed in akimbo. The god wears *karaṇḍamukuṭa*, necklace and *yajñōpavīta*. Near the forehead on the left and right sides are *Aśvins*

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and *Sūryānī* seated in *lalitāsana* posture. Stylistically, the figure may be assigned to circa tenth century CE.

Eight-armed standing *Sūrya*(?) from old Vadodara in the museum

An eight-armed composite sculpture of *Sūrya* in standing posture, probably from the back-wall of a (Sun) temple, was recovered while digging the foundation of the Medical College, Vadodara. This figure is presently displayed in the Baroda Museum. It shows full blown lotus in one of his partly preserved right hand. The legs are covered by high foot-wears. Pot bellied *Piṅgaḷa* and *Daṇḍī* stands on the right and left side of the god.

The god has only one face. It seems that he was supposed to represent the unity of the four gods namely *Sūrya, Viṣṇu, Śiva* and *Brahmā.* It dates around second-half of the tenth century CE.

Images from Rōḍā in the museum

Saura cult had great influence in the Ānarta region of which Rōḍā was a famous pre-Chaulukyan centre. There are a group of seven small temples which throw enormous light on the evolution of temple architecture. The 'Temple no.6' appears to be of *Saura* affiliation. Three sun images from here having iconographic significance are presently displayed in the Baroda Museum and Picture Gallery. The detail descriptions of these images are as follows:

(i) *Sūrya* –Here, the two-armed *Sūrya* is seated cross-legged in *utkaṭikāsana* posture. The head is adorned with a *kirīṭa* surrounded by a circular halo or *prabhāmaṇḍaḷa.* He wears *kuṇḍala, hāra, yajñōpavīta, kaṭakavalaya, vanamālā,* and long boots. The full blown lotus is visible near the shoulder. Wives *Rājñi, Nikṣubhā, Daṇḍī* and *Piṅgaḷa* are carved in their proper positions. This sculpture is believed to be of seventh century CE. (Fig. 77, SSR).

(ii) *Sūrya* –Though this seated headless *Sūrya* image from Rōḍā is in mutilated state but the modelling, the configuration, the balance and the proportions can be clearly discerned even from its mutilated state. The god wears *hāra* and *yajñōpavīta.* There is a *srivatsa* symbol on the chest. On the pedestal of the *Sūrya* image, between two circular pilasters faces of seven horses are carved. The image can be assigned to 10^{th}-11^{th} century CE. (*Fig. 78,* SSR).

Temple No.6, Rōḍā

(i) *Pañcāgnitapa Pārvatī – Pañcāgnitapas* was one of the severest forms of penance prescribed by the Brahmānīcal sages and those desiring for some special divine favour in ancient India. *Pañcāgnitapas* images are indicated by the four fire altars, the fifth source of heat being the burning Sun

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above. The *pañcāgnitapas* has been prescribed by the *Manusmṛti*, the *Viṣṇu-Dharmasūtra* and the *Yājñavalkya Smṛti*.[16]

It is said that *Sati*, reborn after self-immolation as *Pārvatī*, had to resort to severe penance when she could not have *Śiva* in normal course. The *Kumārasambhava* describes in detail that, when *Sati* could not win over *Śiva* by her devotion and physical charm, and *Kāma*, the god of love, was reduced to ashes by *Śiva* in her very presence, she resorted to practice severest austerity in order to obtain him as her husband. She started with ordinary observances which later went up to the severe *pañcāgnitapas* when she placed herself in the middle of four burning fires at her four sides and constantly stared towards the scorching Sun. She thus heated herself extremely with the fires in addition to the hot Sun shining above her in the sky.[17]

Pañcāgnitapas images of *Pārvatī* are generally found in standing and in a few cases in seated position. The earliest representation of *Pārvatī* engaged in *pañcāgnitapas*, dating from the Kuṣāna period, is found from Mathura. The next example is available only from the 6th century CE, as in cave no. 24, Ellora. Later, with the resurgence of Brahmanism in general and *Śaivism* in particular, the theme had a special appeal to the sculptors.[18]

Western India possesses a variety of representations depicting this theme; but, while the four fires are invariably present, none of them depicts the flanking lion and deer, which was very common in central Indian sculptures. Further, western India seems to have taken the lead in introducing *Śiva-liṅga* and *Gaṇēśa* (as early as 8th century CE) which later became popular all over north India, at least from the tenth century onwards.[19]

In Gujarat, *Śākta* sect was never as popular as the *Saura*, *Vaiṣṇava* and *Śaiva*; yet it was not altogether absent. Like other *Śākta* images, here we find the representations of *Pārvatī* in various poses and the *Tapaśvini-Pārvatī* is among them. Rōḍā has yielded at least two interesting representations.

The southern *bhadra* niche of the temple no.6 shows *Pārvatī*, sitting in *padmāsana* and performing the *pañcāgnitapa*. She sits on a big lotus with a thick stalk. On two sides of the lotus are two worshippers or attendants. The goddess wears a *jaṭāmukuṭa* and carries the lotus surmounted by a *Śiva-liṅga* in her upper right hand, a miniature figure of *Gaṇēśa* can be seen on the upper left side, and the *kamaṇḍalu* (defaced) is in the lower left portion. The right lower hand is in the *varada* posture. Four fires, two on either side have been represented effectively.[20]

(ii) *Sūrya: Sūrya* in *utkaṭikāsana* posture is seen on the back wall of the shrine. The head is adorned with *karaṇḍamukuṭa*. He wears *kuṇḍala*, *hāra*, *yajñōpavīta* and tight *adhovastra*. Both the hands are damaged, though near his shoulder full-blown lotus is visible. The leg is covered by high foot-wears. *Daṇḍī* and *Piṅgaḷa* and wives *Rājñi*, *Nikṣubhā* are also shown standing in their proper positions.

Junāgaḍh Museum, Sakkarbagh, Junāgaḍh

(i) *Samapāda Sūrya image from Prabhāsa–Pāṭana in the museum*—The two-armed

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Sūrya stands in *sambhaṅga* posture carrying *sanāla padma* in his two hands. The figure measures 90×41×16 cms. with no attendants. His cloth descends down to the knee and second piece of cloth is flatly hung in his front. The mode of representing the hanging ends of his scarf, balancing the composition on the two sides, is reminiscent of a similar practice found in the earlier *Mātṛkās* images from Śāmaḷāji. The god here wears elaborate necklace and ear rings. Plain small crown bedecks his head. The leg is covered by high foot wears.

(ii) *A tōraṇa of a Sūrya temple in the Junāgaḍh Museum*— The *toraṇa* or gateway of a *Sūrya* temple, presently in the Junāgaḍha museum is significant because of its carvings. **(Plate-59)**. Here on the columns and the archway of twin *toraṇa* are sculptured the figures of eleven *Ādityas*, which together with the one in the central shrine make ups the usual number to twelve *Ādityas* i.e. *dvādaśādityas*. Some of the *Ādityas* have two, others four goddesses attending upon them carrying lotuses in their hands. All except the central figure on the archway are standing; the central figure is seated on a chariot to which are yoked the seven horses. Below the two *Ādityas* on either side of the central one are some inidentified figures.

Another figure made of white marble measuring 84×52×22 cms has been explored from a site (ta –Lathi, Dist. Amreli). Seven horses are carved to mark the *sapta aśvaratha* but *Aruṇa* is marked by his absence. The two wives of *Sūrya*, viz., *Rājñi* and *Nikṣubhā*, stand respectively on the left and the right side of the god. Goddess *Uṣā* (Dawn), pot bellied *Daṇḍī* and *Piṅgaḷa* also deserve attention.

Other images of *Saura* family in the museum include two-armed *Sūryāṇī* carrying lotus in the left hand and *bijori phala* in the right hand. The image measures 25×14×9 cms. Near her legs are depicted two *gaṇas*. Stylistically, the image may be assigned to circa fourteenth century CE.

Gandhi Memorial Museum, Bhavnagar

(i) *Sculpture from Nesadi*- Standing in upright posture, this *Sūrya* image from Nesadi village (ta–Savarkundlā, Bhavnagar) is presently stored in the Gandhi Memorial Museum, Bhavnagar. The God wears *karaṇḍamukuṭa, kuṇḍala, hāra*, single thread *yajñōpavīta, kaṭibandha, urudama, muktādāma* and a long *vanamālā*. The high boots along with socks have geometrical designs. There is a *srivatsa* mark on the chest. The god holds full blown lotus with his two hands. The halo behind the head is decorated with leaves. Wives *Rājñi* and *Nikṣubhā* and attendants *Daṇḍī, Piṅgaḷa* also mark their presence. Three *Ādityas* stand on a framed pillarets whereas one is depicted above God's head. This sculpture may be assigned to 10th century CE.

(ii) *Sculpture from Nānī Vadal*- This sculpture from Nānī Vadal village (Ta – Savarkundala, Amreli) is in upright posture. Two-armed Sun is holding

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full blown lotus from his two hands. He wears *karaṇḍamukuṭa, makarakuṇḍala, hāra, yajñōpavīta, kaṭibandha, urudāma, muktādāma* and long *vanamālā*. The long boots are decorated with geometrical designs. *Aśvins* is represented on either side. Pot bellied *Daṇḍī* and *Piṅgaḷa* are shown standing near the God's feet. God's eyes are half open. Stylistically, the figure may be assigned to the circa tenth century CE.

Watson Museum, Rajkot

Watson Museum is set up in the Queen Victoria memorial institute building, located in the Jubilee Garden, Rajkot. It was established in 1888 and is the second most important museum in Gujarat, after the Baroda Museum. It was named after Colonel James Watson, a political agent of Kāṭhīawār (1881-1889 CE). The museum building was completed in1893 and was opened to the public by Governor Lord George Harris of Bombay Presidency. The private collections of Colonel Watson are also displayed here.

The Watson Museum at Rajkot is known for housing a huge collection of ancient and traditional artefacts. Among the exhibits of the Watson Museum are carvings of 13th century, tribal costumes, silverwares, natural history exhibits, ancient coins, artifacts of prehistoric period and the Harappan Civilization. The collection of the museum also includes some important Sun images of Saurāṣṭra region. The details of two important sculptures displayed in the museum are as follows:

(i) *Sūrya from Māṅgarōḷ* **(Plate-56)** - The *Sūrya* figure stands in *sambhaṅga* posture and carries the lotus with stalk in each of his two hands. His peculiar cap of Iranian influence is notable here. The hairs falling on the shoulders are reminiscent of classical traditions. The stunted torso, the squarish face, etc., show that the sculpture is a specimen of the school of Ancient west. The legs of *Sūrya* are covered by high foot-wears. *Rājñi* and *Daṇḍī* are shown on one side, while *Nikṣubhā* and bearded pot bellied *Piṅgaḷa* are represented on the other side. The Schythian caps of the attendants are noteworthy. Stylistically, the figure may be assigned between sixth and seventh century CE.

Other images in the museum include *Sūrya* and *Sūryāṇī* made of sandstone traced from Vavadi (Rajkot). Here, the two-armed *Sūrya* in *samapāda* posture is shown wearing *kirīṭamukuṭa*, necklace, *kēyūra, kaṭakavalaya,* and *kuṇḍala*. Near the leg of the god is *Sūryāṇī* in *tribhaṅga* posture with her attendants. *Rājñi* and *Daṇḍī* are depicted on the left side of the god whereas *Nikṣubhā* and *Piṅgaḷa* are on the right side. The eyes of the god are shown in *dhyānamudrā*. Stylistically, the image may be assigned to circa fourteenth century CE.

(ii) *Sūrya from Siddhapur* - This image from Siddhapur is made of white marble and is presently stored in the Watson Museum, Rajkot. The god stands in *samapāda* posture on a circular small *pīṭha*. He is shown wearing *kirīṭamukuṭa, makarakuṇḍala, hāra, yajñōpavīta, urudāma,* and long *vanamālā*.

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The leg of the god is covered by high foot wears and head surrounded by circular halo. *Aśvinīkumāras* are portrayed on each side of God's head. On the right and left of *Sūrya* near *kaṭi* are *Uṣā* and *Pratyuṣā* driving away the darkness with their bow and arrow. Below these are figures of the goddess *Rājñi* and *Nikṣubhā*. *Daṇḍī* and *Piṅgaḷa* are also shown on the left and right sides. Stylistically, figure belongs to circa 13th century CE.

The Museum of Antiquities, Lakhota, Jamnagar

Jamnagar, called the Jewel of Kāṭhīawār was one of the princely states of Saurāṣṭra. It offers a variety of attractions to the travellers including islands and beaches, hills, temples, palaces, forest, bird sanctuary and marine sanctuaries and the marine national park. Considered as an ornithologist's paradise, it exhibits numerous species of birds including rare ones. The rich heritage of Jamnagar is showcased by various forts and monuments in Jamnagar which provides a glimpse of fabulous bygone era. The Lakhota palace fort of the 18th century and Bohra Hajira located on the Highway to Rajkot are the main attractions. It also hosts some popular fairs. Museum of Antiquities, Jamnagar and Lakhota Museum, Jamnagar are the main Museums in Jamnagar which has retained the rich remnants. The collection of the museum also includes some important *Sūrya* images, the details of which are as follows:

(i) *Standing Sūrya from Pasthar* - The *Sūrya* image found from a Sun temple at Pasthar (Ta – Malia Pahati, Junāgaḍha) is presently displayed in the Museum of Antiquities, Lakhota. The two-armed *Sūrya* stands in *samapāda* posture carrying lotuses in his two hands. His clothes descend down to the knees which are highly carved. The head of the god is adorned with *kirīṭamukuṭa*, and plain coronet bedecks his head. He wears ear rings, necklace, armlets, and *yajñōpavīta*.

(ii) *Sūrya from Bhangola*- The sculpture made of grey marble found from Bhangola (ta – Bhanvad, Jamnagar) is noteworthy because of its iconographical features. Both the hands of the god are damaged. The image is simple; he wears *karaṇḍamukūṭa, kuṇḍala,* necklace and *muktāvanamālā*. On both the sides of head, horse face *Aśvinīkumāras* are shown in *lalitāsana* posture whereas near waist, figures of *Uṣā* and *Pratyuṣā* are seen as if engaged in chasing darkness with their bows and arrows. Bearded pot bellied *Piṅgaḷa* also in top boots stands on the right side of the god whereas *Daṇḍī* also shown in tops-boots stands to the left side of the god.

(iii) *Sūrya from Piparali* - The two-armed image of *Sūrya* found from Piparali (ta – Chotila, Surendranagar) stands in *samapāda* posture with his family members. The head of the god is adorned with a *kirīṭamukuṭa*. The god wears elaborate necklace, ear rings, *yajñōpavīta*, and high foot wears. He holds full blown lotuses in his two hands which rise a little above his shoulders. *Aśvinikumaras* are shown seated on both the sides of his face.

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On the right and left side of *Sūrya*, near the waist are *Uṣā* and *Pratyuṣā* driving away the darkness. Near the feet are his two wives, viz. *Rājñi* and *Nikṣubhā*, shown on the left and right side. *Daṇḍī* and *Piṅgaḷa* are also marked by their presence.

An image similar to the above one has also been found from Budheca (ta – Malia, Junāgaḍh) datable to 11th century CE. Here, the God stands with his consort on a *padmapīṭha*.

Prabhāsa Pāṭaṇ Museum (Somnāth Museum), Prabhāsa Pāṭaṇ, Somnāth (Plate-58)

An image from a *Sūrya* temple at Prachi (ta – Pāman Veraval, Junāgaḍh) is presently displayed in the Somnāth Museum. The image shows *Sūrya* riding on a chariot drawn by seven horses. *Aruṇa* holds the reins of the horses. The god in *vīrāsana* posture wears *kirīṭamukuṭa, kuṇḍala, kaṭakavalaya, yajñōpavīta*. He holds two lotuses in his two hands which rise a little above his shoulders. The legs of the god are covered by high foot wears. *Rājñi* and *Nikṣubhā*, the two wives of *Sūrya* stand respectively on the left and right side of the god. *Daṇḍī* and *Piṅgala* with their attributes are also shown to the left and right sides of the god.

***Sūrya* image displayed in the Department of History, Saurashtra University, Bhavnagar**

The two-armed image of *Sūrya* made up of white marble in *sambhaṅga* posture is presently stored in the History Department of Saurāṣṭra University. Here, the god's head is adorned with *karaṇḍamukuṭa*. The girdle which holds his cloth tight round the waist, is profusely ornamented and is further decorated with artistic hangings. The god wears elaborate necklace, ear rings, and sacred thread. He holds two lotuses in his two hands. On both the sides of head are shown *Aśvinī-kumaras* in *lalitāsana* posture. The goddess *Uṣā* and *Pratyuṣā* driving away the darkness are shown with their bows and arrows. Bearded pot bellied *Piṅgaḷa* stands on the right side of the god whereas *Daṇḍī* stands on the left side. Near the feet, his two wives, viz. *Rājñi* and *Nikṣubhā* are shown on the left and right side respectively.

Sooraj Deval Temple, Thān

The *maṇḍōvara* wall of old Sooraj deval temple on its west, north and south *bhadra* represents two-armed *Sūrya* between two circular pilasters in *sambhaṅga* posture. He wears *karaṇḍamukūṭa, kuṇḍala, hāra; yajñōpavīta*. The leg of the god is covered by high foot wears. The girdle which holds his cloth tight round the waist is profusely ornamented. He holds full blown lotus in his two hands which rise a little above his shoulders. The wives are on the left and right sides. This partly damaged image stylistically belongs to 14th-15th century CE.

The image inside the *garbhagṛha* of old Sooraj Deval Temple is in *sambhaṅga* posture. He wears *karaṇḍamukūṭa*, ear rings, necklace, sacred thread, *kaṭakavalaya*,

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urudama and long *vanamālā*. He holds two lotuses in his two hands which rise a little above his shoulder. To the left and right of the god stand *Daṇḍī* and *Piṅgaḷa*. This image stylistically belongs to circa 17th century CE.

Another image on the *gavākṣa* of the temple is in *samapāda* posture with his attendants. The two-armed god holds full blown lotuses with his two hands. He wears *mukuṭa, kuṇḍala, hāra,* bracelets, armlets, *kaṭisūtra,* and long *vanamālā*. To the right and left are small attendants. Stylistically, it belongs to 15th-16th century CE.

Sun Temple, Śāmaḷājī

The two-armed Sun image which was earlier installed on the *garbhabhitti* wall as the main deity, is now missing **(Plate-40)**. The two-armed god holds full blown lotus in his two hands which rise a little above his head. He wears *kirīṭamukuṭa*, ear rings, necklace, *kēyura, yajñōpavīta, kaṭibandha, urudama* and ornamented *vanamālā*. The leg of the god is covered by high foot wears. The chest shows *srīvatsa* symbol. Below the feet of *Sūrya* are worked out two horses of the Sun god's chariot.

The *dikapālas* are also depicted here and there on the balustrade wall but it appears that they have been brought from somewhere else and fixed here during its construction/renovation.

Another image of *Sūrya* at Śāmaḷājī is on the north wall of an old *Gaṇēśa* temple. Here, *Sūrya* is depicted with his two wives and an attendant on each side.

Kuchchh Museum, Bhuj

The Kuchchh Museum at Bhuj is the oldest museum of Gujarat, established by Mahārao on July 1, 1877. Till independence the Museum remained a preserve of the Mahārao Khengarji III who showed it to only his personal guests. The Museum was open to the public only on important religious occasions. After independence, the Museum was thrown open to the public and came to be known as the Kuchchh Museum. The Museum is situated ideally almost on the banks of the beautiful Hamirsar Lake and just opposite to the Nazar Bagh garden. The museum is of immense interest to tourists who want to know about Kuchchh at a glance. There are two important *Sūrya* images displayed in the museum, one from Rayana(Bhuj district) and the other from Dolatpur(Bharuch district).

(i) *Sūrya from Rayana-* **(Plate-55)** - The image from Rayana village under Mandvi tālukā in Bhuj district is noteworthy. The image made from local sandstone measures *14.5x8.5x5 cms. Sūrya* is two-armed holding lotuses with his arms. It seems something is hanging on both the sides of his head. He wears *mukuṭa* with geometrical designs and *vanamālā*. Other ornaments include *kuṇḍala*, necklace, and *kaṭakavalaya*. The legs of the god are covered by boots of semi-circular design. Stylistically, the figure may be assigned between 3rd-4th century CE.

A detached head of *Sūrya* made of sandstone is also displayed in this museum.It measures 7x5x3 *cm*.

The collection of Kuchchh museum also includes atleast four *grahapaṭṭa*

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measuring *42x200x40 cms.; 50x39x25 cms.* (seven planets are displayed here); *46x180x19cms.* and *55x174x37cms.* respectively. Stylistically, these figures may be assigned to 10th-11th century CE.

Chhatrapati Shivaji Mahāraja Vāstu Saṅgrahālaya (Formerly Prince of Wales Museum of Western India, Mumbai)

The Prince of Wales Museum of Western India, officially renamed as Chhatrapati Shivaji Mahāraj Vāstu Saṅgrahālaya (CSMVS) was established in the early years of the 20th century by prominent citizens of Mumbai, with the help of the government, to commemorate the visit of the then Prince of Wales. It is located in the heart of South Mumbai near the Gateway of India.

The museum collection comprises of approximately 50,000 artefacts. The collection of the museum is categorized primarily into three sections : art, archaeology and natural history. The museum also houses a forestry section, which has specimens of timbers grown in the Bombay Presidency (British India), and one exhibiting a small local geological collection of rocks, minerals and fossils. The Maritime Heritage Gallery, which displays objects relating to navigation, is "first of its kind in India".

As Gujarat was part of Bombay Presidency, many important objects displayed in the museum are from the Gujarat region including some Sun images that were found from Kundhola. The two-armed *Sūrya* in *sambhaṅga* posture on a *padmapīṭha* from Kundhola (Ta–Vijaynagar, Sabarkantha) is presently displayed in the (CSMVS), Mumbai. It measures *125x63.5 cms.*[22] He holds full blown lotus with his two hands which rise a little above his shoulders. The head is adorned with a *kirīṭamukuṭa* surrounded by a circular halo. The image is shown wearing *hāra, kēyūra, kaṭimekhla,* and long *vanamālā.* The feet are covered with boots; the locks of curly hair fall on shoulders. To the left and right of the god stand *Daṇḍī* and *Rājñi* whereas on the right stands *Piṅgaḷa* and *Nikṣubhā* in *tribhaṅga* posture. The attendants can also be seen here on *padmapīṭha.* Stylistically, the image may be assigned to circa eighth century CE.

Other Sites

Bhāvnātha (Ta – Bhilōḍā, Sabarkantha)

There is a temple at Bhāvnātha believed to be built in 13th century CE during Sāraṅgadēva's reign, presently known as Bhuvaneśvara temple. Inside the sanctum of this temple is an image of *Rādhā Kṛṣṇa* whereas on the doorway is *Āditya Parikara.* The *maṇḍōvara* and *śikhara,* the *gavākṣa* on the western, northern and southern side contains *Sūrya* image in *vīrāsana* posture. All the details of the ornamentation as well as the sculptures have lost their originality because of the white wash.

Khērālu (tālukā – Khērālu, Mehsana) (Plate -28)

There is a temple in Khērālu in which inside the sanctum *Sūrya* image made of white marble is installed with his family members. The god wears *kirīṭamukuṭa,*

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makarakuṇḍala, hāra, urudāma, long *vanamālā* and long boot. He holds with his two hands full blown lotus. On both the sides of the head of Sun are *Aśvinikumāras* seated in *lalitāsana* posture. The figures of *Uṣā* and *Pratyuṣā* in *atibhaṅga* posture are seen as if engaged in chasing darkness with their bows and arrows. *Rājñi* and *Nikṣubhā*, the two wives of *Sūrya* stand respectively on the left and the right side of the god. *Daṇḍī* and *Piṅgaḷa* also stand on the left and right side of the god. This Sun image is unique because of its moustache and comparatively large eyes. The inscription on the pedestal dates back this image to V.S. 1293 (1236 CE).

Beside this image, on either side are three images made of white marble.

Uñjhā (tālukā – Siddhapur, Pāṭaṇ)

In this image *Sūrya* is seated in *padmāsana* posture on a *sapta aśvaratha.* The reins of the horses are in the hands of *Aruṇa,* who is depicted in front of his leg. The figures of *Uṣā* and *Pratyuṣā* are shown as if engaged in chasing darkness with their bows and arrows. To the left and right of the god stand *Daṇḍī* and bearded *Piṅgaḷa.* This image may be assigned to 9th century CE.

Khēḍa Brahmā

The two-armed *Sūrya* in *samapāda* posture holds full blown lotuses with his two hands. He wears *kirīṭamukuṭa, makarakuṇḍala,* necklace, *yajñōpavīta, urudāma,* ornamented *vanamālā.* The legs of the god are covered by high foot wears. On both the sides of the Sun image are male and female attendants. This image is presently stored in the Himatnagar Museum and dates around 11th century CE.

Ranela (Ta – Cāṇasmā, Pāṭan)

Many sculptures have been found from the *Śītalā Mātā* temple in the Ranela village. Among these two-armed *Sūrya* in *samapāda* posture is noteworthy which holds full blown lotus with his two hands. The God wears ear rings, necklace, and *kaṭibandha.* The legs are covered by high foot wears. Bearded pot bellied *Daṇḍī* and *Piṅgaḷa, Uṣā* and *Pratyuṣā* are in *vīrāsana* posture. *Uṣā* and *Pratyuṣā* are seen as if engaged in chasing darkness with their bows and arrows.

Vaḍnagar (Ta -- Khērālu, Mehsana)

There are atleast two *Sūrya* images from here which are iconographically important. These include —

(i) The image on the *jaṅghā* of the Amther Mātā temple, made of white marble. The two-armed *Sūrya* in *sambhaṅga* posture holds lotuses of which only some parts are visible. The head of the god is adorned with *kirīṭamukuṭa* surrounded by circular halo or *prabhāmaṇḍaḷa.* He wears *kuṇḍala, hāra, kēyūra, kaṭakavalaya, yajñōpavīta, vanamālā.* There is a *srivatsa*

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symbol on his chest. The leg of the god is covered by high boots. The *Aśvinidevatās* are shown seated on both sides of his face. The figure on the right side is damaged. Near the feet of *Sūrya* on the right side is figure of *Nikṣubhā* and on the left is *Rājñi. Daṇḍī* and *Piṅgaḷa* are also shown on the left and right side of the god. This sculpture is believed to be of 12th century CE.

(ii) Another robust small image made of white marble is on the Chitreśvari mātā temple. He is in *sambhaṅga* posture. He wears flat *mukūṭa, hāra, kēyūra, kaṭakavalaya, yajñōpavīta, vanamālā,* long boot. There is an *urṇā* between his eyebrows. The two-armed god holds lotus with stalk, the left one is damaged. Near his waist are shown Uṣā and Pratyuṣā on the right and left sides respectively driving away the darkness with their bows and arrows. On the left side are shown *Rājñi* and *Daṇḍī* whereas *Nikṣubhā* and *Piṅgaḷa* are on the right side of the god. The eyes of *Sūrya* are half open. This image is of around 14th century CE.

Step-Well of Rānī, Pāṭaṇa

The second pavilion from east end, second storey, east face, north end contains image of *Sūrya* standing erect in frontal posture on a lotus bearing two large lotuses at shoulder level in both of his hands. He is provided with the normal ornaments and attributes, such as armoured breastplate, the *kirīṭamukuṭa, kuṇḍala* and high boots. *Piṅgaḷa,* holding a pen and an ink pot, and another attendant, flank him. The arch framing his head has figures of garland bearers and a much weathered seated deity.

Sun Image from Raisinghpur- village, Bhilōḍā Tālukā, Sabarkantha District

The Sun image measures 3'9" x 1'10.5". Four-armed god in *samapāda* posture holds lotus, *gadā, cakra* and lotus. Flying *gandharvas* are carved on both the sides of his head. He wears necklace, ear rings. On one side of his leg is *garuḍa* whereas on the other side is a horse. On both the sides near leg are carved two female attendants. The legs of the god are covered by long footwear. The head with a halo is adorned with *mukuṭa.*

Agiyā Vetāl Temple, Bhankhar, Uñjhā (Mehsana)

Hariharka

Bhankhar is only one mile away from Uñjhā in Mehsana district. The four-armed *Hariharka* image on a *gavākṣa* in this temple deserves attention. He holds *cakra,* trident, lotus, *nāga* and conch and wears necklace, *kaṭisūtra,* and *kaṭibandha.* On the right side near leg is *Gaṇēśa* whereas on the left is a small figure of *Gaṇēśa.* The image is datable to 10th century CE.

Another image found from a tank in Umta village under Visnagar taluka of

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Mehsana district is also note worthy. The hands of the image in *vīrāsana* posture are damaged, only *gadā* and *nāga* is visible. In this sculpture the god is seated in *vīrāsana* posture on a chariot drawn by seven horses. On both sides of his face are flying *gandharvas.*

The image on the western side of *garbhagṛha* is made up of white marble. *Sūrya* with his family members is here in *sambhaṅga* posture. He is shown wearing *kirīṭamukuṭa, makara kuṇḍala, hāra, yajñōpavīta.* The head is surrounded by circular halo. The long *vanamālā* is ornamented. He wears long boots with geometrical designs. With him *Sūryāṇī* is also carved. On both the sides of head are the horse face Aśvini-*devatās* in *lalitāsana* posture. The figures of *Uṣā* and *Pratyuṣā* are seen as if engaged in chasing darkness with their bows and arrows. The lower portion of the figure is here marked by his long leg. A small figure of *Sūrya* in *utkaṭikāsana* posture is carved on the *kirīṭamukuṭa* of the deity. This image is believed to be of 11th century CE.

Dhanaj (Ta – Kalol, Mehsana)

On the wall of *Dhaneśvari mātā* temple, there is a *Sūrya* image in *sambhaṅga* posture made of white marble. The head of the god is adorned with *kirīṭa* surrounded by a circular halo or *prabhāmaṇḍaḷa.* The two arms of the image are damaged but near the shoulder are full blown lotuses. The god wears as usual *urudāma, vanamālā* and long boot.

Sun Temple, Nūgar (Mehsana)

The *jaṅghā* of the Sun temple at Nugar on its north, south and west *bhadra* shows *Sūrya* seated cross-legged in his chariot drawn by seven horses. He wears *karaṇḍamukuṭa, makarakuṇḍala, hāra,* long boot with geometrical designs. He holds two full blown lotuses in his two hands which rise a little above his shoulders.

Kasara (Ta – Kankrej, Banaskantha)

To the west of *Tripuruṣa Prāsāda* inside the *garbhagṛha,* there are two images made of white marble. *Sūrya* in *sambhaṅga* posture is shown with his family members. The head of the god is adorned with a *kirīṭa* surrounded by a circular halo or *prabhāmaṇḍaḷa.* He wears *kuṇḍala,* necklace, *kēyūra, yajñōpavīta, kaṭivastra, urudāma,* long ornamented *vanamālā.* The leg of the god is covered by high foot wears. The *Aśvinī-devatās* are shown in *lalitāsana* posture on both sides of the head. Below it are the figures of *Uṣā* and *Pratyuṣā* engaged in chasing darkness with their bows and arrows. To the left and right of the god are *Daṇḍī* and *Piṅgaḷa,* standing *Rājñi* and *Nikṣubhā.* On the *āsanaṕaṭṭi* are worked out the *saptaśvaratha.*

Sun image at Sarkhej (Ahmedabad)

A bust of *Sūrya* has been traced from a temple in Sarkhej near Ahmedabad. The two-armed god holds full-blown lotus which rises up to the level of the shoulders. Above

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the lotus on each side are figures of *Aśvins*. The God wears *kirīṭa* and has a plain circular halo behind his head. He wears a circular *padma kuṇḍalas* and necklaces. On the left shoulder there is an *upavīta* and girdle or *kaṭibandha* holds his cloth round the waist. This image of the Sun-God belongs to the 11th century CE.

Other *Sūrya* images explored from Saurāṣṭra region are -

(i) Two-armed *Sūrya* image from Nandeśvara Mahādeva temple (Bokhira village, Porbandar). Here, *Sūrya* is seated cross-legged on his chariot drawn by seven horses of which only six horses are visible. The image is very much weather worn.

(ii) A two-armed image in *samapāda* posture discovered from Harijana vāsa at Dhumli (ta – Bhanavada, Jamnagar) is noteworthy. The head of the deity is adorned with *karaṇḍamukuṭa*. He wears ear rings, necklace, *kaṭakavalaya*, long *vanamālā*. The girdle which holds his cloth round the waist is profusely ornamented.

A similar image from Navalakhā Temple shows *Sūryāṇī* and *Pratihāras* along with the deity.

(iii) The *gavākṣa* of a temple at Maithan (Ta – Ghranghra, Surendranagar) believed to be dedicated to *Sūrya*, represents him in *utkaṭikāsana* posture. He wears *kirīṭamukuṭa*, ear rings, necklace, armlets, and *yajñōpavīta*. The legs of the god are covered by high foot wears. On the left and right side of the image are *cāmaradhāriṇī* standing in *tribhaṅga* postures. The image dates between 9th-10th century CE.

Another image inside the temple is having folk elements of the region. The two-armed god holds two lotuses in his two hands which rise a little above his shoulders. He wears *kaṭakavalaya*, *urudāma*, and *vanamālā* hanging up to the knees. To the left of *Sūrya* is *Sūryānī* holding full blown lotus in her left hand, the right hand is in *varadamudrā*. To the right of *Sūrya* is small male attendant while *Sūryāṇī* is flanked by female attendants.

Metal Images of *Sūrya*

U.P.Shah in his paper on *"Some Sūrya Images from Saurāṣṭra , Gujarat and Rajasthan"* has discussed in detail about a small beautiful free standing bronze Sun image, cast and finished in classical tradition. U.P.Shah compares this image with the *Jivantasvāmī* image from Akoṭā (c. 550 CE).He assumes that 'it may be possible that both the images may be from the same site, the *Sūrya* image is certainly more beautiful and probably of a little earlier date and may be of assigned to 500 CE'.[23]

U.P.Shah also refers to Kanhaiyalal Dave's article on *"A Unique Metal Image of the Sun from Gujarat"* [in *JOI, Vol.IV (1955), no.4, pp.405-406,* with plates]. The *Sūrya* image discovered from a small village near Pātaṇa sits in upright fashion (called *ukkudiyāsana* in Jain traditions) on top of a big lotus resting on a square seat, and

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carries a staff in the left hand and a fruit in the right hand. Behind him is the figure of his consort; while on either side of the feet is a small female figure. *Sūrya*'s consort has a stick or staff in one hand while the other hand is held in *varadamudrā*. *Aṣṭa-dikapālas* are shown on four sides of the square seat.

Another metal image of *Saura* affiliation is of standing *Rannā Dēvī* who holds lotus and a fruit in her two hands. The inscription on the back reads that this image of *Rannā Dēvī*, was made by a lady *gaṇa*, after fasting almost for a month. The image is dated *saṁvat* 1420 i.e. 1364 CE. Another small bronze image in erect posture assignable to c. 14th century CE is presently preserved in the Museum of Historical Research Institute, St. Xavier's College, Bombay. Taking note of the important features, U.P.Shah believes it of somewhere in Gujarat.[24]

Revanta

Revanta, the son of *Sūrya* and *Sanjñā* and king of the Guhyakas, is among the most important minor deities of Hinduism. *Bṛhatsaṁhitā* (sixth century CE) is probably the earliest work which describes the iconography of *Revanta*. Similarly, the *Viṣṇu Purāṇa* and the *Viṣṇudharmottara Purāṇa* (almost of the same period) furnish us with some very interesting details about *Revanta*.[25]

A number of literary works provide useful information about the birth, iconography and wide popularity of *Revanta*. Though the *Harivaṁśa Purāṇa* (Ch.9) and the *Narasiṁha Purāṇa* (Ch.18), gives detailed description of *Sūrya*'s family, but there is no reference as such of *Revanta*. However, in the *Viṣṇu Purāṇa*, the *Viṣṇudharmottara Purāṇa*, and the *Mārkaṇḍeya Purāṇa*, etc. he is referred among the sons of *Sūrya*.[26]

The *Viṣṇudharmottara Purāṇa*, states that *Revanta* should be shown on the back of the horse like the Sun.[27]

In the *Prabhāsa Khaṇḍa* of the *Skāṇḍa Purāṇa*, the worship of *Revanta* has been emphasized as we find a reference that after performing certain *pūja*, etc., one must have a dedicated glance (*darśana*) of the *Rājyabhaṭṭāraka Revanta* seated on horseback, as by doing so one will be free from all the evils and attain religious merit (*Skāṇḍa Purāṇa, Prabhāsa Khaṇḍa*,164, 1-4).[28]

The *Kalki Purāṇa* (85, 46-49) lays down that "kings should worship *Revant* whose image should be placed on a white horse with his hair fastened by a cloth. The deity should be dressed in a coat on a mare and should carry a sword in his right hand and a whip in the left".[29]

We find inscriptional references of *Revanta* regarding his worship in Gujarat. Vanthalī (Kāṭhīawār) inscription[30] provide details of his worship. The inscription begins with a salutation to *Revanta* and records that a *raṅgamaṇḍapa* bearing the image of *Revanta* was installed at Vāmanasthalī. It further informs us that a unique *maṇḍapa* was also caused to be made in honour of *Revanta*, the son of *Sahasradhamna* (i.e. Sun).[31]

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Though the earliest figural representations of *Revanta* are found during the Gupta period (5th-6th century CE) which includes Nagarī (Chittaurgarh, Rajasthan), Newal (Unnao, U.P.), Jahangira hill (Bhagalpur, Bihar), Pachar (Gaya Bihar), etc. but it gained much popularity in Gujarat during the early mediaeval period. An image of *Revanta* along with his attendants can be seen on the Kubareśvara temple at Panar village in Ahmedabad district.[32] It is datable around c. 10th century CE. Another image of the same period has been noticed on the Sun temples at Than (Surendranagar district) and at Mōḍhērā, though both of these images are badly damaged and weather -worn.

Another brass image of *Revanta* illustrated by B.N.Sharma (*Iconography of Parvati*, figure-34) is presently in a private collection in New Delhi. The image made of brass is believed to be from Gujarat.[33] The figure (circa 12th century CE) holds a double-edged sword in his raised right hand however the reins in the left. A bearded attendant holds an umbrella over the head of the god, while a woman carrying a jar in her hands stands on the left side. A soldier probably with a bow is accompanying the master on his right and a fleeing boar is depicted on the front.

Navagraha Panels

In Hindu mythology, astronomy and astrology *Sūrya, Soma (Candra), Maṅgala (Brahmā), Budha, Bṛhaspati, Śukra, Śani, Rāhū* and *Ketu* are regarded as '*grahas*'[34] and they are collectively known as '*Navagrahas*'. *Navagrahas* are generally worshipped for peace, prosperity, ample rains, to conquer enemies etc. Stone slabs containing the standing or seated figures of *Navagrahas* are generally found on the façades of the medieval temples. The earlier representations contained eight *grahas, Ketu* being a later addition. Except *Ketu* all of them are normally two-armed and are having a halo on their backside.

Among the *Navagrahas, Sūrya* is considered as the chief *graha. Candra*, the other one holds water lily, seated on a *siṁhāsana* or a chariot drawn by ten horses. *Maṅgala* or *Bhauma* (Mars) is shown four-armed carrying a *gadā*, a *śakti* and a *śūla* in three hands, the fourth one remain either in *abhaya* or *varada mudrā*. He may be seated upon a *siṁhāsana* or a goat or on a chariot drawn by eight horses. *Budha* (Mercury), son of *Candra*, should carry a *khaḍga*, a *khētaka* and a *gadā* in his three hands whereas the fourth one should be in *varada mudrā*. His vehicle is lion. *Bṛhaspati* and *śukra* are four-armed holding a *kamaṇḍalu*, an *akṣamālā* and a *daṇḍa* in three of their hands while the remaining one should be in *varada mudrā*. *Bṛhaspati* and *Śukra* should be four-armed with one hand in the *varada* pose and the remaining carrying rosary, water-vessel and staff according to the *Śilparatna* or holding a book and rosary and a treasure and book respectively according to the *VDP*.[35] *Agni Purāṇa*, prescribe only water-vessel and rosary for *Bṛhaspati*.[36] *Śani*, according to the *Matsya Purāṇa*, should have one hand in *varada* pose and the other three carrying a trident, bow and arrow.[37] *VDP* prescribes *daṇḍa* and *akṣamālā* in his two hands.[38] *Rāhū* may have a two-armed or

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a four-armed, if four-armed he carries a *khaḍga*, a *khēṭaka* and a *śūla* in his three hands while the remaining one is shown in *varada mudrā*. He may be seated upon a *simhāsana* or on a chariot drawn by eight horses. The lower portion of *Rāhū* is that of a snake. *Ketu* is shown mounted upon a kite and carries a *gadā* in one hand while the other hand is shown in the *abhaya mudrā*. He may appear seated on a chariot drawn by ten horses.

Krishna Pancholi[39] in her Ph.D. dissertation has reported about 86 *Navagraha paṭṭa* (of which 11 are detached) from Gujarat, mostly from Mehasana and Pāṭaṇ districts in North Gujarat. Of these, eight are displayed in various museums of Gujarat, 59 are intact in the temples as lintel of the sanctum doorway or survived as a detached sanctum doorway lying either in the museum or inside the temple compound. Seven panels are in tanks and eleven in various step-wells.

Varāha temple at Kadvar (tālukā – Pāṭaṇa –Veraval, Junāgaḍh) on its *uttaraṅga* represents *Brahmā*, *Viṣṇu* and *Śiva* with *Sūrya* and *Candra*. On the *gūdhamaṇḍapa* wall of Dharmāditya temple at Prācī (tālukā – Pāṭaṇa Verāval, Junāgaḍh) *Sūrya* is depicted at the centre and on either side are *Śiva* and *Viṣṇu* along with *Brahmā* and *Candra*. On the *uttaraṅga* of Tripuruṣa temple (village- Methan, tālukā –Ghangradha, Surendranagar) the *Navagraha* panels are found. Like this we also find the *Navagrahpaṭṭa* on the *uttaraṅga* of the sanctum doorway of Harshadmātā temple and also on the wall of Nīlakantha Mahādeva temple at Miyāṇī (tālukā – Porbandar, Junāgaḍh), Gāyatrī temple at Pasnāvaḍā (tālukā –Porbandar, Junāgaḍh), and *Śiva Pañcāyatana* temple at Pachtar (tālukā – Bhanavada, Jamnagar). At Kavi Pradesh (tālukā –Jamusar, Bharuch) a *grahapaṭṭa* of fifth century CE was found containing only seven planets from *Sūrya* to *Śani* (*Rāhū* and *Ketu* are marked by their absence).[40] Like this, the *uttaraṅga* of the sanctum-doorway of Sun temple at Kaṅṭhadurga (Kanthkot) bears eight planets. *Ketu*, a later addition is absent here.

Generally the *Navagrahas* are shown seated but at the Kāmanāth Mahādeva Temple (Vadodara) they appear as standing. *Śani* is four-armed here. Three detached doorways having *Navagraha* lintel on the *uttaraṅga* can also be seen on the right side of the main entrance of Līmbōjī Mātājī Temple Complex at Dēlamal (tālukā – Cāṇasmā, Mehsana).

Concluding Remarks

Brief studies of the intact sculptures and those which are detached and shifted to different museums have revealed that the artisans competed with the contemporary trends in plastic art and left behind the distinctive marks in the field of iconography. The images of *Sūrya*, *Sūrya-Nārāyaṇa*, *Harihara-Sūrya-Pitāmaha*, *Revanta*, *Navagraha-s*, *Dvādaśāditya-s* and the *aṣṭadikapāla-s* were displayed invariably in these temples. *Āditya Parikara* was very common in northern Gujarat. Besides these, other deities like *Brahmā* and other *Śākta* images like those of *Pārvatī*, *Saptamātṛkas-s* are also displayed under the norms of texts and prevalent traditions in the society. Social life and other events

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were also given equal importance by the sculptors of the Chaulukyan period as we find depictions such as of dance, music, fighting, hunting, learning and education. The pillars and ceilings of the *raṅgamaṇḍapa* and *gūdhamaṇḍapa* of Sun temple at Mōḍhērā have scenes from the *Rāmāyaṇa* and the *Mahābhārata.*

References

1. Wibke Lobo, *The Sun Temple at Modhera (A Monograph on Architecture and Iconography)*, Museum fur Indische Kunst Berlin, Verlag C.H.Beck, Munchen, 1982, p.59
2. *Ibid.*
3. *Ibid.*, p. 89
4. From the beginning of 11th century CE, the representation of ascetics in the recesses of the temple walls becomes usual in Gujarat and Rajasthan. They replace the *vyālas,* which had earlier been more common.
5. *ASWI.*, IX, p.77
6. *AG*, p.144
7. Wibke Lobo, *op.cit.*, p.101
8. The above description is based on Kamal Giri's paper on "Epic Scenes on the Sun temple at Mōḍhērā" in *Reconstructing History* (Essays in honour of Prof. V.C.Srivastava), Chief Editor – V.D. Mishra, Varanasi, 1998, pp. 456-465
9. The *Purāṇas* emphasize their aspect as gods of time. They have to escort the Sun chariot, which is accompanied each month by one *Āditya* together with six other beings (*ṛṣi, apsarās, yakṣas, nāgas, rākṣasas,* and *gandharvas*)
   (a) Dhātṛ — *Caitra*
   (b) Āryaman — *Vaiśākhā*
   (c) Mitra — *Jyeṣṭha*
   (d) Varuṇa — *Aṣādha*
   (e) Indra — *Srāvaṇa*
   (f) Vivasvat — *Bhadra*
   (g) Puṣan — *Aśvina*
   (h) Parajanya — *Kārttika*
   (i) Amsu — *Mārgasirsa*
   (j) Bhaga — *Pauṣa*
   (k) Tvastr — *Māgha*
   (l) *Viṣṇu* — *Phālguna*
10. Shakti M. Gupta, *Sūrya: The Sun God*, Bombay, 1977, pp.9-10.
11. Some scholars believe that *Manu Bhaviṣya,* also one of his sons, is supposed to be shown as an ascetic.
12. Krishna P. Pancholi, *Sūrya Images of Gujarat: In Iconographical Context (up to 1700 A.D.)* (Gujarati) (Ph.D. thesis un-published), Gujarat University 1992, pp. 268-272.
13. Atul Tripathi, *A Comprehensive and Comparative Study of Solar Temples of Gujarat(U.G.C.Minor Rsearch Project)*,Gujarat Vidyapith,Ahmedabad,2003,p.125
14. S.L.Nagar, *Composite Deities in Indian Art & Literature*, New Delhi, 1998, p.56
15. Kacchigadh was a military base made by Jamadar Fateh Khan of Kachchh in the 17th-18th century CE for safeguarding the sea-trade of Kachchh against the piracy of Vaghers of Okhāmandal. Outside the fort of Kacchigadh, on the coast, is a *Śiva* temple near which were stored a few sculptures, some of which were brought to the Baroda Museum by Shri Devkar and these mostly are *Sūrya* images. It seems that there existed more than one Sun temple here. It is possibility that these sculptures might be of folder shrines of Guhāditya on a mound about three miles to the east of Kacchigadh and situated near the old site of *Suvarṇa tīrtha.*

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16. Atul Tripathi, "Three Unique Pañcāgnitapas Images of Pārvatī from Chittaurgarh", *Bharti* Vol.22 (Pts.I & II), Banaras Hindu University, Varanasi, 1995-96, p.67
17. *Ibid*
18. *Ibid*
19. *Ibid*
20. *SSR*, p.98
21. T.A.Gopinatha Rao, *Elements of Hindu Iconography*, Vol.I – Part II, Delhi 1968, pp.317-318.
22. Moti Chandra, *Stone Sculpture in the Prince of Wales Museum*, Bombay, 1974
23. U.P.Shah, *SISGR*, p. 39
24. *Ibid.*
25. B.N.Sharma, *Iconography of Revanta*, New Delhi, 1975, p.26
26. *Ibid.*
27. *Ibid*, p.28
28. *Ibid*
29. *Ibid.*
30. The Vanthalī inscription of '*Samvat 1346 varśe vaiśākha vadi* 6 soma i.e. Monday, 17th April, 1290 CE provides detail of its worship.
31. *Ibid.*, p.41.
32. *Ibid*, p.44, figure 8
33. *Ibid.*, p.54
34. '*Graha*' literally means 'seizer'. The word was used to mean a planet because of the belief that the planets influence or seize the destinies of man.
35. *EHI*, I, Appendix C, pp.95.96
36. *Agni Purāṇa*, 51, 11-12
37. *Matsya Purāṇa*, 94, 6-7
38. *VDP*, III. 69, 6-7
39. Krishna Pancholi, *op.cit.* pp. 268-272.
40. V.S.Parikh, 'Some Newly Discovered Sculptures from Kavi Areas", *JOI*, 1976-77, pp.187-188, Fig.1.

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6

Comparative Analysis and Chronology of Solar Temples

The present study reveals an interesting growth of the Sun temple building movement from the Maitraka period till the Sōlaṅkī period. A number of structural temples built during the Maitraka period are seen at its perfection during the Sōlaṅkī period. The entire temple-complex and sculpture-architectural composition witnessed a great positive change and transformation during these years. The religious monuments built during these period reveal some prominent stages of the temple-building activity. An attempt is made here to make comparisons, trace the specific stylistic features and fix chronology of these temples.

In general, the sites of the old extant Sun temples in Gujarat are in accordance with the recommendations of *Bṛhatsaṃhitā, Bhaviṣya Purāṇa* among the early works and *Aparājitpṛcchā* among the canonical works. The evidences of the earliest temples built in Gujarat are from Saurāṣṭra region erected during the sixth-seventh centuries CE. They are small stone structures of severe style with few ornaments. They have generally distinguished *phāṁsanā* roof of receding tiers representing a pent roof or a *kapōta* or *kapōtapāḷikā*, adorned with a successively diminishing number of large *gavākṣa* dormers crowned by an *āmalasāraka* or *chula*. Presence of corner-turrets on the roof is a notable feature of some shrines.

All the temples belonging to the Maitraka period have a plain cubical *garbhagṛha* which are either *nirandhāra* or *sāndhāra*. The *sāndhāra* being square or rectangular on plan and encloses the hall where present. The hall if present contains usually four *rucaka* pillars and is preceded in rare instances by a porch adorned with *jāla* pattern. Most of the temples stand on a *pīṭha* having a broad *kandhāra*, surmounted by either dentils or *padma* moulding, and crowned by a *kapōta*. Saurāṣṭra has nearly a hundred temples of this genre and among these dedicated to Sun are in large number spread over the entire region with a thick concentration along the western sea-board. *Śikhara* of the pre-Chaulukya temples is stepped out pyramidal in shape composed of horizontal layers (*chādyas*) one over the other. Starting from the Gōp temple, having a spire of two layers, it has got gradual progress in the number of layers, till the landmark is reached at Bilēśvara temple which has six layers adorned with series of *caitya*-arch ornaments flanked by *āmalaka* quoins at either corner of each layer.

S.K.Saraswati has included Thān (old Jain temple), Visāvāḍā, Harasadamātā (old

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Pīṇḍārā), Bilēśvara as well as Gōp temple of the Saurāṣṭra region in the same class or group. He also added Sun temples at Bālej, Bhaksar, Śrīnagar, Pāṭā, Pasthar, Bōricā, Akhodar, Khimēśvara, Navi Dhravad, Soṅkamsārī, Porbandar and few others temples to this group because of their similarities. The characteristics of these temples are that they are almost square shrines surmounted by a stepped pyramidal superstructure. These shrines are generally surrounded by a covered ambulatory.[1]

J.M.Nanavati and M.A.Dhaky[2] in their monograph on *"The Maitraka and the Saindhava Temples of Gujarat"*, have classified the Maitraka and Saindhava temples in the following categories under which majority of Sun temples of the region also come:

1. Unicellular i.e. small shrines having only a cella and no porch (the old temple at Miyaṇī, temple no.1 at *Nandēśvara* etc.).
2. Bicellular i.e. sanctum being articulated by a small closed hall (Soṅkamsārī temple no.5, Kalsar, Khimēśvara temple no.5 etc.).
3. (a) Shrines with open porches (Khimēśvara temple no.7, *Cāmuṇḍā Mātā* temple at Kīndarkhēḍā etc.). (b) Rectangular shrines without porches, but free standing pillars (two *Saptamātṛkā* temples at Bōricā and at Pāṭā.) (c) Shrines with closed hall and porch. (*Celeśvara* temple near Mehvāsā).
4. Shrines with pilastered closed hall and ambulatory -(i) Square inner cella; oblong shrine with ambulatory; oblong closed hall (Bhanasara no.5, Bālej etc.) (ii) Similar, but with less emphasis on closed hall (Gop temple.)
5. Shrines without ambulatory, having a pilastered closed hall with two free-standing interior columns:

   (a) (i) Both cella and closed hall square, the later large (Sun temple at Pasnāvaḍā). (ii) Sun temple at Jhamrā. An original ambulatory now in ruins, the eastern façade provided with a *vēdikā* balustrade and a *kakṣāsana.*
6. Square shrines with large square closed hall containing four free-standing interior pillars, without pilasters (Kotha temple at Bālej, Cāmuṇḍā Mātā temple at Kuchadi, Porbander).
7. Square shrines with a larger, square closed hall with pilasters, four free-standing pillars, and dwarf pillars with *vēdikā* and *kakṣāsana* (Sun temple at Pāṭā).
8. Shrines with ambulatory and closed hall on a rectangular plan; four free-standing pillars, no pilasters (Sun temples at Sūtrapāḍā and Akhodar).
9. Shrines with ambulatory, the closed hall having pilastered walls and (usually) a *mukha-maṇḍapa- Suvarṇatīrtha* temple near Dwārkā, with three entrances to the porch, the Sun temple at Kīndarkhēḍā. It lacks pilasters, while porch has dwarf pillars on *vēdikā* and *kakṣāsana* members.
10. Shrines with a rectangular closed hall lacking interior pillars (*Gāyatrī* temple at Pasānavaḍā). The closed hall has pilasters.
11. Square shrines having a *raṅgamaṇḍapa*, without free-standing pillars (*Navadurgā* Temple at Sūtrapāḍā, *Kālikā Mātā* Temple at Navadra).

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12. Shrines with recessed walls, which are of *Nāgara* layout and belong to the Saindhava period except Maitraka Kōmēśvara temple, e.g. the Rāndala Derum at Visavada (having an ambulatory and closed hall on a rectangular plan), Bhīmadevala temple near Prācī (having inner ambulatory, *sāndhāra*, closed hall, and *mukhamaṇḍapa* porch of later period).

The *maṇḍōvara* of the pre-Chaulukya temples including those dedicated to Sun are mostly plain. The *Sm.Su.* specifies some mouldings of the *maṇḍōvara* but they are not found illustrated on these temples. The various mouldings in the Chaulukya temples are in full accordance with those prescribed in *APPR*.[3] The *maṇḍōvara* of the Chaulukya phase manifests some variation in containing the additions, repetitions and omissions of mouldings. The best example is supplied by the canons. Standing on a raised terrace, the Sun temple at Mōḍhērā consists of three separate elements, axially aligned and integrated in a balanced architectural composition which include– (1) the main temple complex, including sanctum with ambulatory, *kapili*, *gūḍhamaṇḍapa* with lateral transepts and porch, (2) a detached *raṅgamaṇḍapa* with a *tōraṇa* in front, and (3) a large flagged tank decorated with numerous miniature shrines. The *gūḍhamaṇḍapa* has an octagonal arrangement elegantly decorated tall pillars with ornamental *tōraṇa*-arches thrown across the axial pairs of pillars. The plain walls of the closed maṇḍapa are relieved by niches containing images of *dvādaśāditya*. The *raṅgamaṇḍapa* described by scholars as a '*magnificent pile of pillared splendour*' is a diagonally disposed hall with an octagonal arrangement of central pillars carrying *tōraṇa*-arches, alternately triangular and semi-circular and is entered from each cardinal direction by a pillared projection decorated with a semi-circular *tōraṇa*. In front of the *raṅgamaṇḍapa* stood a large *tōraṇa*, overlooking the tank from which *maṇḍapa* was approached through a grand flight of steps.[4] The architectural and decorative details as well as the proportions and interrelations of different structures associated with this temple are of supreme excellence and represent the style at its finest. The *maṇḍōvara* from bottom to top contains the *kumbhaka* decorated with sculptures, *kalaśa, kevala, mañcikā, jaṅghā,* sub-ordinate *chādya, udgama, bharaṇī, mahākevala* and *chādya*. On the *jaṅghā* it contains several panels of Gods and Goddesses, dancing damsels and musicians, amorous sculptures etc. The *bhadra* niche on each side contains standing figure of *Sūrya* with two consorts on *saptaśvarath*.

The *pīṭha* of the Sun temple at Mōḍhērā is in full fledged Sōlaṅkī style. The *jādyakumbha* shows *padmadala* decoration similar to Kachchh temples. The *kumbha* of the *vēdibandha* shows *ardharatna* and *ardhapadma* patterns, *ardharatna* can also be seen on the Bharēśvara Temple at Kachchh. H.D.Sankalia compares this *padma* motif with 'Sun's disc'. He writes since this motif is found on temples other than the Sun temple at Mōḍhērā as well, it need not be likened with Sun's disc.[5] *Bharaṇī* is somehow absent above the *jaṅghā*. The highly ornate octagonal pillars of the *raṅgamaṇḍapa* set a standard example for subsequent centuries. Although the central ceiling of the *gūḍhamaṇḍapa* and the *raṅgamaṇḍapa* has collapsed, the study of the minor ones shows that their components are clearly more advanced and refined in appearance. The interior arrangement display individual features. The *maṇḍapa* is peristylar in design and the pillars are lavishly ornamented with figures and decorative ornaments

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arranged in a definite order. The *maṇḍapa* is the characteristic of Sōlaṅkī temples, here, it shows an octagonal over the pillars, and consists of diminishing concentric rings, culminating in an exquisitely designed central pendant. The *maṇḍapa* transepts and the porch are decorated with ornamental balustrades.

Percy Brown's observation about this temple is that "In viewing the Mōḍhērā temple the aesthetic sense at once responds to the elegance of its treatment and its proportions as a whole, the entire composition being lit with the living flame of inspiration. But apart from its material beauty, its designer has succeeded in communicating to it an atmosphere of spiritual grace. To see this noble monument with its clustered columns not only rising like an exhalation, but mirrored in the still waters below, is to feel that its creator was not only more than a great artist, but a weaver of dreams."[6] An inscription found here reveals the date 1026-27 CE i.e. the reign of Chaulukya ruler Bhīma I.

The characteristics of some of the Sun temples can be traced on the basis of their descriptions given in chapter four. The walls of the *garbhagṛha*, internally irrespective of the shape of the edifice are rigorously kept plain. Externally the walls are found either plain from bottom to top or horizontally moulded at the base as well as the top and sometimes either of it is found moulded. The middle portion of the wall, in case of pre-Chaulukya temples is generally found plain.[7] The walls of the *garbhagṛha* of the pre-Chaulukya temples are hardly found broken up vertically and divided into panels and facets. The walls of the *garbhagṛha* of the Sun temple at Prabhāsa (near Trivēṇī river) and that of Bhīmanātha, have only one central projection on the external with recesses at its corner. In most of the Chaulukya temples, the walls of the *garbhagṛha* externally are found having double projections. The *garbhagṛha* walls of the Sun temples at Mōḍhērā, Thān, Prabhās and Kotai (Kachchh) have double projection at their outer sides. The external total length of the *garbha*-wall is divided in the ratio of 1:2 or 2:3 i.e. the length occupied by either corner is either one half or two third to that of the portion occupied by the projecting members.[8]

The *śikharas* of the pre-Chaulukya temple are of the stepped pyramidal shape, gradually displaying a transition to the curvilinear shape. Early works prescribe the height of the *śikhara* but are almost silent about its shape. The *Garuḍa Purāṇa* however, refers to the curvilinear shape of the *śikhara*. The treatments of the stepped pyramidal *śikharas* are given only in *Sm.Su.* which describes it as of *chādya* type. *APPR.* gives a more elaborate treatment of the curvilinear spire but is entirely silent about the pyramidal superstructure.

In most of the extant Sun temples of Gujarat, the height of the doorway is nearly twice to its width. The doorways of the temples at Sūtrapāḍā, Pasnāvaḍā (Sun temple), Kadvar, Visavādā (Sun temple), Śrīnagar, Khimeśvar, Bālej, Pātā, and Prabhāsa maintain the ratio 2:1. But the door shrine of some temples observes altogether a different ratio as to the height in comparison to its width. The ratio observed here is 3:2. The door shrine of the temples at Pasnāvaḍā (Gāyatrī), Prabhās (Trivēṇī) etc. illustrate the ratio of 3:2.[9]

The ratio of width of the *maṇḍapa* with that of the *garbhagṛha* of the temple is as

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per the recommendations of *Aparājitpṛcchā* and *Prasādamaṇḍana.* The ratio of the Sun temple at Pasnāvaḍā is 9:4, whereas of Sun temple at Bālej, Sūtrapāḍā and Gāyatrī temple at Pasnāvaḍā is 5:2, following the norms laid down in *Aparājitpṛcchā.* The recommendation of 9:4 ratios in *Aparājitpṛcchā* is followed in the Sun temples at Prabhāsa on Hiraṇya and Trivēṇī. The ratio of Sun temple at Thān is 2:1, as per the recommendations of the *Prāsādamaṇḍana.*[10]

The *pradakṣiṇāpatha* of the temples also have some significant features. The extant remains of the Gōp temple indicate the existence of double circumambulatory. The ground plan of the covered passage, on the inner side was plain, but externally it seems to have had three projections. It was probably surrounded by another circumambulatory indicated by the lower and projected floor having five projections externally. That it served as another circumambulatory is further implied by the figures on the wall on its internal side at a level lower than the base of the inner circumambulatory.

The ground plan of the *pradakṣiṇāpatha* of the Sun temples can be classified into the following four groups –

(i) The delineation of the inner and the outer wall being plain such as temples at Bālej, Pasnāvaḍā (*Gāyatrī* temple), and Sūtrapāḍā.

(ii) Externally plain, but containing specific recesses and projections internally (corresponding to those of the inner wall) such as the ground plan of the *pradakṣiṇā* of the Sun temple at Visavādā which is plain externally, its inner side contains specific recesses and projections corresponding to those of the wall of the *garbhagṛha.*

More or less, all the *pradakṣiṇā* of the pre-Chaulukya temples fall into the above two categories. The rest two are —

(iii) Internally plain, but containing specific recesses and projections externally (corresponding to those of the outer wall) such as the Sun temple at Bhīmanāth and Prabhās Pātāṇa which are internally plain corresponding to the *garbha*-wall but externally they take greater projections. The external projections of the circumambulatory of the Sun temple at Prabhās Pāṭaṇa as well as of restored temple at Siddhapur terminates into balconies windows, on pavilions are extended so far as to leave an intermediate space just equal to the width of the *garbhagṛha.* The ratio of the width of the *pradakṣiṇā* to that of the *garbhagṛha* is 1:2 in the case of the former two temples, while it is 1:4 in the case of the latter one.

(iv) Containing specific recess and projections on its inner as well as outer side (corresponding to those of the inner and the outer wall) e.g. the ground plans of the *pradakṣiṇā* of the Sun temple at Hiraṇya and Somanātha, Mōḍhērā, internally follow the projections given to the walls of the *garbhagṛha* and correspondingly have projection externally as well. The lateral projections on the external sides in the case of the temples at Mōḍhērā are adorned with beautifully carved balconies.

At first glance the ground plan of the dancing hall of Sun temple at Mōḍhērā

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attracts attention. It seems to have been conceived originally as a square, but, due to compelling reasons, had to be changed into a lozenge. Apparently the building seems to be adapted to the limited space between the temple and the tank **(Plate-18, 19)**.

The ratio of the width of the *pradakṣiṇā* in relation to that of the *garbhagṛha* is 1:2 in the Sun temple at Bhīmanāth. It is 1:4 in the case of Mōḍhērā and Prabhāsa whereas it is the 4:7 in the Sun temple at Hiraṇya. In the Chaulukya temples, the outer sides of the shrine walls in *pradakṣiṇā* contains along with the other mouldings deep niches enshrining figures of god and goddesses e.g. Sun temple at Mōḍhērā.

The porch of the Sun temple at Śrīnagar as well as that of the *Gāyatrī* temple at Pasnāvaḍā comprises a single square *coki* (*catuṣkikā*). The porch at Śrīnagar (*Sūrya* temple) is open on all sides except on the side of the *garbhagṛha*. Two pillars on the front side and two pilasters attached to the walls of the *garbhagṛha* support the superstructure over it, which is stepped out pyramidal in shape. It is plain in design.

The square porch at Pasnāvaḍā (*Gāyatrī* temple) has four dwarf pillars superimposed on dwarf walls. It contains signs of *kakṣāsana* (extinct) over the dwarf walls.

The pre-Chaulukya temples have either plain square or rectangular ground plans of the *maṇḍapas* without having any lateral projections. The ground plans of the *maṇḍapas* of the Sun temples at Pāṭā, Sūtrapāḍā are almost square whereas of Pasnāvaḍā and Bālej are rectangular.

The ground plans of the *maṇḍapas* of almost all the Chaulukya temples are square which is either plain or facetted with lateral projections. The square facetted ground plans of the *maṇḍapas* of the temples at Deḷmal, Mādhavpur (*Sūrya* temple), and Prabhās etc. have one central *bhadra* projection, while the *maṇḍapas* of the temples at Koṭai, Bhīmanāth, Mōḍhērā, have two *bhadra* and *pratiratha* projections.

The rectangular *maṇḍapas* of the Sun temple at Thān has one *bhadra* projection in ground plan **(Plate- 12)**.

The projected portions in the ground plans of the *maṇḍapa* on either side are adorned with elevated *kakṣāsana* at times, but the arrangement of windowed balconies or entrances through attached porches make the *maṇḍapa* more sublime and picturesque. The *kakṣāsana* seems to be introduced in Chaulukya period. Its treatment occurs in *APPR* and later works. The same applies to balconies also.[11] The *maṇḍapa* of the temples at Madhavpur (Sun temple), Prabhāsa (Sun temple on *Trivēṇī*) etc. have such balconied windows while the temples at Mōḍhērā has *kakṣāsana* only.

Almost all the *maṇḍapa* of the pre-Chaulukya temples have sixteen pillars, four being in the centre and twelve surrounding them either in the form of free standing pillars or attached pilasters to the walls. The pillars in the pre-Chaulukya temples including Sun are generally square and plain in design except the heavy brackets at the top. The pillars in Chaulukya temples are generally square (plain or facetted) or octagonal (plain or facetted) or more frequently composite in shape, displaying various permutations of shapes embellished with several mouldings. The square facetted and the octagonal facetted shapes are given in *Aparājitpṛcchā* which also recommends that the pillars may be embellished with several mouldings and decorations.

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Thus, the pillars of the Chaulukya temples indicate full accordance with *Aparājitpṛcchā* as can be seen in the Mōḍhērā temple. The order of the pillars in the hall, as compared to those in the temple, clearly shows a further development – at the pillar bases in the hall there are *rathikā*-s with *udgama*-s instead of *ardharatna* in the temple; the pillar shafts in the hall have three instead of two figural friezes, and the leaf work and fluting sections are strongly shortened; a flower belt is inserted between the *vidyādhara* – and *kīrttimukha* friezes on the uppermost shaft drum, which never occurs at the temple proper.[12]

The *pūrṇaghaṭa* – pillars on the window balustrades of the temple and those of the hall have practically the same order, but they display completely different proportions. The paunchy vase of the temple pillars is turned into a goblet with high foot on the hall pillars, and the leaves marking the four edges, are drawn disproportionately far down.[13]

During the Chaulukya period the pillars of the *maṇḍapa* including that of the Sun temples are found richly carved and ornamented. The Sun temple at Sunak has short pillars supporting the roof, its lower part is square plain and the upper part has an inset circle sculptured with beautiful scroll design above which is a vase with similar decorations on its sides. Later on, the shaft is octagonal; the lower half decorated with horizontal bands 'serpent' and 'lozenge' intersected at each face of the octagon by a vertically hanging leaf; above this are *kīrttimukhas.*

Some of the pre-Chaulukya Sun temples such as at Sūtrapāḍā, Kīndarkhēḍā, Śrīnagar (*Devī & Śiva*), Bālej, Pāṭā etc. have pillars consisting of massive shafts. Some of them are completely devoid of base for the shaft but are surrounded with bracket capitals either with projected rectangular slabs or with brackets fashioned into a single role. Some temples have pillars with their simple bases such as those at Sūtrapāḍā, Kadvar, Kīndarkhēḍā, Śrīnagar, Pāṭā etc. The pillars in the hall of the temple are very plain and more or less clumsy in appearance, and there is no curving about the doorway of the shrine, as found in older temples.

Architraves are the horizontal supports to the superstructure of the temple. In case of an octagonal *maṇḍapa* they are laid transversely to form the base for the surmounting superstructure. On the architraves of the Sun temple at Mōḍhērā, there are undulating creepers, while on those of the dancing hall the waves of the creepers are dispersed into scrolls of filigree like leafwork.[14]

The earliest instance of *karṇadardarikā* in Gujarat is found on the ceiling of *raṅgamaṇḍapa* of Maunī Bāvā temple near Thān. It is usually topped by a small *grāsapaṭṭikā, gajapaṭṭikā* or *ratnapaṭṭikā* and in some cases as in the *sabhāmaṇḍapa* of Sun temple at Mōḍhērā; there is a frieze of moulding below it displaying human figures known as *rūpapaṭṭikā.* The *rūpakaṇṭha* of the *gūḍhamaṇḍapa* of the Sun temple at Mōḍhērā is the earliest of its kind.

The decorative sculptures of the temples form a part of temple architecture and serve to give charm and grandeur to the structures. The structural functions imparted by decorative sculptures in temples are generally of three kinds —

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(a) Constructive, (b) Representative, and (c) Purely ornamental or Decorative.

The pillars and pilasters with their brackets, the corniced steps of pyramidal roof etc. are the examples of constructive type. Representative class of decorative sculpture is sub-divided into (i) Natural and (ii) Conventional. The flora and fauna comes under natural class. The sculptures of gods and goddesses, portrait sculptures, scenes from the Epics, the *Purāṇas*, Hindu mythology, and scenes depicting social lives, customs, marriages, ornaments, garments and all the traditional representations belong to the conventional representative class. The purely decorative type of ornament consists of various composite and mythical figures, and geometrical and floral design sculptures. The pleasing form of this type of decoration is no doubt ornamental, and serves primarily an aesthetic purpose which often captivates the minds of the spectators. *Kīrttimukha* with beaded strings issuing from its mouth i.e. the celebrated *kīrttimukha,* is the best example of symbolic motif.

Among the scenes from the Epics and *Purāṇas, kāliyamardans* seems to be wide popular as we find its representation on the ceilings of Sun temple at Mōḍhērā.

The temple at Gōp is regarded as the earliest one in Gujarat by scholars. The date assumed by the scholars varies and may broadly be divided into three categories–

(i) 5th to 7th century CE. (H.D.Sankalia; Dougles Barret)

(ii) Last quarter of the 6th century CE (M.A.Dhaky and J.M.Nanavati) and

(iii) Between c. 525 and 550 CE (Spink etc.)

Burgess commenting on the presence of the Brāhmi letters on the doorway, observed it as the oldest structure of the kind of Kāṭhīawad and probably not later than the sixth century CE.[15] According to Henry Cousens the temple resembles with the early shrines in Kashmir, particularly with the old Sun temple at Mārtaṇḍa, believe it to be of the middle of the eighth century CE.[16] Commenting on it Sankalia says "The Kashmirian analogy makes the question of dating the Gōp temple a little complex. Burgess thought it at least as old as the 6th century CE and other writers have accepted his view. Now none of the present Kashmir temples is older than the 8th century CE. And if the Gōp style came from the north as Cousens thinks, it's likely 'source' and time of coming should be examined in order to ascertain whether it is so .....".[17] Cousens believes that this style was introduced in south-western Kāṭhīawad by the Sun-worshipping ancestors of the Mers.[18] Unfortunately their history is not at all clear. .....It is possible that the style of the angular roofed *vihāra* of Gāndhāra which is supposed to have influenced the temple architecture of Kashmir might have also influenced the temples of Kāṭhīawad through Sindh. This cultural contact may have been brought about by Buddhism which was prevalent in the western and north-western parts of India, Kāṭhīawad, Sindh, the Punjab, and also Kashmir in the early centuries of the Christian era, as has been shown by the finds of Buddhist monasteries in these places and previously attested to by Xuanzang. The same influence also has penetrated Kāṭhīawad and brought about a change in the existing style of architecture, of which the temple at Gōp is a surviving example. In the case of the Gōp temple, the only change which is wrought seems to be in the shape of the roof. The native dome-like *śikhara* was made stepped and angular. The second point of similarity between

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Kashmir and the Gōp temple is the arched niche containing figures on the basement of the courtyard. At Gōp there is no trefoil; the sides of the niches are quite perpendicular, whereas Kashmir directly imitated Gāndhāra. - - - - Instead of the Kashmirian analogy we may accept the Gāndhāran for what it is worth. If the *stūpa* at Mīrapura Khāsa be dated in the 4th or 5th century CE on the evidence of the style of its sculpture, etc., the same date may be fixed for the Gōp temple. In any case the later cannot be placed earlier than the Uparkot Caves at Jūnāgaḍh, because though the *caitya*-window ornaments at both the places are similar, still this ornament at Jūnāgaḍh seems Gōp temple belongs to a later phase of its evolution, and may be assigned, hence, to the 5th century CE, i.e., a century earlier than that fixed by Burgess."[19]

S.K.Saraswati, after examining the earlier views comments that "on the evidence of the shape of the basement arches in the Gōp temple, Sankalia hesitatingly suggest a Gandharan influence through Sindh. But this view also cannot be pressed strongly, as the fundamental elements of the design and composition of the Gōp temple have hardly any parallels in the Gandharan monuments. Cousen regard certain analogous features in the temple at Gōp similar to early Dravidian temples at Aihole and Paṭṭadakal as purely accidental."[20] However, K.V.Soundara Rajan regards the temple at Gōp as one of the earliest structural temples in Saurāṣṭra and put it to mid 7th century CE.[21]

Radio-carbon tests have been taken of the woods from a beam in the wall of the *śikhara* which dates around 550 CE. If standard deviation of ± 150 years is accepted, the date may go from 400 to 700 CE. [22]

The *sāndhāra* Sun temple situated at Sūtrapāḍā, near Prabhās Pāṭaṇa has the earliest *nāgara śikhara* in Saurāṣṭra of a pyramidal form. The *śikhara* is ponderous and four-storied, indicated by corner–*āmalakas*. The central *ratha* shows a vertical row of heavy trefoils formed of three *gavākṣa*– arches while a row of half–*gavākṣas* intervenes between the central and corner *rathas*. The shoulder shows a large *kapōtapālika* capped by an *āmalasāraka* as crowning member.

The *maṇḍapa* in front and the enclosing ambulatory are roofed by *phāṁsanā* tiers, decorated with an orderly group of half-*gavākṣas*. It is datable to the last quarter of the seventh century CE.

The *sāndhāra* Sun temple at Akhodar has a true *laṭina śikhara* of the *rekhā* (curvilinear) form. The four-storeyed *triratha śikhara* rises above a *vēdikā* (like the Lakṣmaṇa temple at Sirpur in Mahākōśala) and shows large *gavākṣa* arches on the two lower storey and smaller ones on the upper. The lower two storeys also repeat *āmalakas* on the pseudo-*pratirathas*. The *śikhara* is crowned by a heavy *āmalasāraka*. The hall pillars are plain *rucaka*.

The *sāndhāra* Sun temple at Pāchtar has retained only its sanctum with a plain wall and a stunted *pañcaratha* curvilinear *śikhara* .The *śikhara* is four-storied with *āmalakas* repeated also on the *pratirathas*. Its central *ratha* is replaced by a vertical band of *āmalakas* with corners projected towards the viewer. This temple is assignable to c. 700 CE.

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The Pāchtar temple is perhaps a little later than Ḍhāṅk. If Ḍhāṅk was built late in the 7th century CE, Pāchtar could date to c 700 CE. Contemporaneous temples with double *veṇukośas* are known in western, central, and eastern India but none later than perhaps c 700-725 CE.[23] The Sun temple at Suvarṇatīrtha may date to the end of the seventh century CE. The architectural form of the *Bhīm-deval* and the style of its sculpture would suggest an early ninth century date. The temple still betrays archaism of the Maitraka period.[25] However, the *pañcāyatana* temple at Pāchtar may date to the end of the 9th century CE.[26]

All the three shrines at Sarmā are *dvi-aṅga*; their *laṭina śikharas* are in ruins. Stylistically, they are of later half of the ninth or early of the tenth century CE.

The temple no.VI at Rōḍā probably dates around later half of eighth century CE. U.P.Shah regards this temple as a beautiful example of the age of the Gurjara–Pratihara period and dates it roughly to circa 8th- 9th century CE. He writes that a study of the recess on the walls of the Rōḍā shrines points that temples nos. I, IV and VI fall in the same group, having, on each wall, only one central offset.[27] According to S.K.Saraswati, the *śikhara* of the temple no.VI, from its simple design and chaste ornamentation, "seems to be nearer to the Gupta *śikhara* temple and apparently belongs to a date not later than the seventh century CE." The strong stylistic affinities with some of the early temples in Saurāṣṭra at Miani, Ghumli, Thān, Visavadar etc., it appears that they belong roughly to the later part of the Maitraka rule, i.e. the first half of the eighth century CE. This is further supported by a comparison with similar shrines at Osian dating from 8th to 10th centuries CE.[28]

The *caitya*-window motifs on the *śikharas* and on the niches of Rōḍā temples are somewhat earlier than those on the *Sūrya* temple at Osian (circa 900 CE.), or on the Harihara temple at Osian.[29] The Sun temple at Śāmaḷājī is built from the old dilapidated structures of a temple clearly evident from the interior as well exteriors of the temple. Because of this it is difficult to give the exact date of the temple. The material used in it varies from 9th – 12th cent. CE.

The Sama chieftains, including Lakṣa, have left no inscriptions and the date of the monuments of their period are to be inferred by a careful comparison of the building's style with type of the contemporaneous buildings in the territories of northern Saurāṣṭra, Ānarta, and the adjoining Gurjaradeśa surrounding Mt. Abu or *Arbudācala* and a somewhat distant but stylistically cognate country Mēdapāṭa– the latter two regions falling within the territory of Rajasthan. What is left today of the Sama architecture are the remains of a fort at Kaṇṭhakōṭa and a temple of the Sun inside, as well as the temples at Kerakot and Kotai; the style of the buildings at the last two places clearly is Mahā-Gurjara with a distinctive Kachchh idioms for a few points. The *pīṭha*, *vedibandha* and *jaṅghā* are typically Mahā-Gurjara, the Kotai *Sūrya* temple showing a few more architectural and decorative features in the elevation not known at this time from other contemporary areas in Gujarat; for instance, *kumuda* in the *pīṭha*, gander-and-flower motif carved on the *kumbha*, *rūpaḍhārā* with *varaṇḍikā* etc. In the *sāndhāra* temple such as *Sūrya* temple at Kaṇṭhadurg, the lower *vedibandha*

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mouldings, up to the *kalaśa* or *antarapaṭṭa*, are included in the base in order to form a *mahāpīṭha*. At the *bhadra*-points of the *mahāpīṭha* are applied niches as known in the two available instances. The *mūlaprāsāda* of the *sāndhāra* temple as well as the *gūḍhamaṇḍapa* of a *nirandhāra* temple is in the available instances provided with screened *bhadrāvalokanas*. They are topped by a series of superimposed *simhakarṇas* which, unlike the Saurāṣṭra Mahā-Gurjara style, not only recede but also progressively diminish in size. The *śikhara* could be *laṭina*, or *nāgara* of which two different *anēkāndaka* types are met with here. The shapeliness of form of its components as well as the precision and elegance of the *jāla* of the *śikhara* betray its zenith of perfection in all medieval period in north India.[30]

The ruined temple complex of Amtheramātā is rather fragmentary, not much can be made out of the distinctive features of the style by way of generalization. The style of the buildings clearly is Mahā-Gurjara, fairly later than that at Rōḍā, and has generic links with the school that contemporaneously worked in the Vardhamānpura (Vadhvan) area in Saurāṣṭra. The temples had a base without the *kumuda* and having a shorter *jādyakumbha* which is still welded with the *bhiṭṭa*-course as at Rōḍā, the relatively plain *vedibandha*, and the figures on the *jaṅghā*, all hieratic, were restricted to the three *bhadras*. At *kaṭi's* upper end was a vigorous *padmapaṭṭikā* reminiscent of the one in a similar position at the Dedadara *kuṇḍa*-shrines in the Vardhamānpura area in Saurāṣṭra. As the *śikhara* is not extant, no direct conclusions can be drawn. But it must have been *laṭina* and its *jāla* could have been akin to that of the Rānakadevi temple at Vadhvan, where another Capotkata dynasty was then ruling.[31]

The doorframe was fully decorated. The *udumbara* clearly is derived from the Rōḍā type. The elements of decoration at the *udumbara*-face are relatively old compared to those met with in the Mahā-Gurjara buildings founded in Gujarat between 950 and 975 CE. The porches together with their pillars are lost. Hence the nature of the columns cannot directly be known, though, as elsewhere during those times in the Mahā-Gurjara stylistic regions, they could be rucaka and the *bhadraka* order with only the upper part of the shaft receiving ornamental treatment.[32]

The invasions in the region had proven devastating to the Brahmanical and Jain monuments. Those which are located in villages or forsaken places are often partly renovated or whitewashed. These religious monuments help us to formulate some notion of the features and compositional elements of the buildings of the period between c. 940 and 1000 CE as they also lend some hints as regards the dawning and development of the future Maru- Gurjara style of architecture.[33]

The style of the Mūlarāja period resolves into two phases, the first phase beginning about 945 CE and extending up to the late seventies of the tenth century. These building follow the Ānarta School of the Mahā-Gurjara style. The decades following 970 CE show the progressively increasing influence of late Mahā-Maru, till by the end of the century, the style almost completely turns into, or plausibly has been replaced by the medieval Maru-Gurjara that, as the new (and abundant) evidence indicates, mainly had originated in Rajasthan.[34]

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After c 970 CE and more definitely from circa 980 CE, the Mahā-Gurjara style virtually disappears in Gujarat and is replaced by the more ornate late Mahā-Maru style as it had developed in lower Rajasthan. The period after circa 975 CE witnessed an increase in the influx of the Mahā-Maru elements into Gujarat. These elements at first tried to blend with the indigenous Mahā-Gurjara. Soon after, with more and more immigrant craftsmen apparently from the lower Mahā-Maru territory settling in Gujarat, the building intensively assumed the appearance of the late Mahā-Maru. Among the first decorative elements to enter in and firmly hold the ground was the depiction of the *vedibandha*'s *kumbha*, faces of *ardharatna*, sometimes also the *ardhapadma*. In the *jāla* web of the *śikhara*, the individual *thakāra* often showed the slanting form. A few temples of this transition period survive.[35]

The Sun temple at Thān belonged to the late 14th century CE (1376 CE). It was erected by one Simha, son of Butada Lakha of the Kāṭhī caste. The decoration on the outside walls illustrates how the architects were trying to keep up the old tradition, the manifold mouldings, with figures, etc. In every aspect this temple indicates the end of the truly Chaulukya style. After restoration, the temple now consists of a *maṇḍapa* (with dome), dome over shrine, and the enclosure wall with its Muslim Kaṅguras or battlements. In 1690, Shujāt Khān destroyed the temple and is now only represented by the walls of the shrine and the inscription slab.[36]

The Sun temple at Prabhās Pāṭaṇa is *sāndhāra prāsāda, pañcaratha* in *aṅga* and *arca* on plan. Its *gūdhamaṇḍapa* is slightly shorter in length. The *garbhagṛha* and the *gūdhamaṇḍapa* possess balconied windows with two pairs of *stambhikās*. The basement consists of *bhitta, jādyakumbha, karṇikā, antarapatra* and *aśvathara*. The *kumbha* of the *vedibandha* bears niched figures of *Sūrya, Kubera, Viṣṇu* and other gods. The *jaṅghā* is without the *parikarma*. The figures on the *jaṅghā*, which include *dikapāla, apsarases*, and *śaktis* of *Viṣṇu, Śiva* etc. (a feature also paralleled at Mōḍhērā) betray firmness and plastic freedom not seen after the 11th century. The faces have been badly retouched and the mutilated hands have been furnished with uprightly appendages. The *garbhagṛha* is plain inside and square as at Mōḍhērā and is relieved by niches, one in each direction which contains the principal god and his consort. The doorway has fine and pleasant figures on the *uttaraṅga*. The pillars are of simple design. The ceiling is of *samtala* type with *padma* like that the transepts as at Mōḍhērā and the *antarāla* of *Rudreśvara* at Prabhāsa.

In general style the Sun temple at Prabhās Pāṭaṇa is very similar to Sun temple at Thān. In the basement, the *grasapaṭṭī* in Thān temple is replaced with a *aśvathara* with fine Roman noses on the Prabhās Pāṭaṇa temple. Cousens had surveyed this temple in detail and observed it not only later to Kumārapāla's temple of Somanāth but even to that built by Mahīpāladeva."[37] He compare its general style with the Sun temple at Thān but put far ahead in workmanship than the Thān temple. According to him "It is probably the earlier of the two by a few years, dating perhaps, about 1350 CE."[35] Sankalia endorses Cousens' view- "Cousens places it in the 14th century CE, for, among its basement mouldings, there is an *aśvathara*, which never found either by itself or along with others in a small temple of the Chaulukya period, and thus Cousens rightly points out that this incorrect use of it denotes a much later date

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when the canons and use of architecture were in decadence. This is also shown by the ill-proportioned size of the front porch." From its general appearance, it is likely to be placed earlier, and want of decoration may be further cited as evidence. But whatever decoration there is, is an imitation of the best period of Gujarat architecture and not its forerunner.[38]

M.A. Dhaky rightly says that Cousens' above observations are unfortunately erroneous in all their major aspects. The so-called Mahipāladeva's temple behind the temple of Somanatha was not erected by Ra' Mahipāladeva, the Cudāsamā king of Junāgaḍh (early 14th century CE) at all. It has one of the five temples built by abbot Tripurāntaka in the last quarter of the 13th century CE. This shrine is loaded with typical late Vāghelā features, not shared by the Sun Temple at *Trivēṇī*. Comparison with the sculptures on the Sun Temple at Thān (1376 CE) establishes the superiority of the sculptures on this temple. The main fabric of the temple certainly belongs to about the middle of the 11th century CE or slightly later".[39]

The minor Sun shrine in the compound of the Limboji-Mātā placed at its back on the south-east consists of a *garbhagṛha* with a porch in front. It has a *garudavāhana Viṣṇu, Caturbhuja Sūrya* and a composite *trimurti Sūrya* on the eastern, southern and western principal niches. The door-frame of the sanctum has the twelve *Āditya* figures. M.A. Dhaky consider this temple 'a little gem of Siddharāj phase'.[40] However, K.F.Sompura assigned it to the 10th century CE.[41]

Concluding Remarks

The Sun temples of Gujarat provide a gradual development of temple architecture of the region. They are built in accordance with the *śilpa* texts and in general are east facing. The *maṇḍovara* of the pre-Chaulukyan temples is mostly plain; the *śikhara*-s are of the stepped pyramidal shape, gradually displaying a transition to the curvilinear shape. The pillars are generally square and plain in design excepting the heavy brackets at the top. During the Chaulukyans reign, the sanctum becomes *pañcaratha* and shows sculptured niches on each *rath* or *bhadra*. The *śikhara* becomes shapely and curvilinear and is decorated with a mesh of neatly cut *caitya- gavākṣa*-s. In front of the temple, *maṇḍapa*, and *mukhamaṇḍapa* are added. The total form becomes more shapely and impressive and also much more ornate. The ceilings assume domical shape and become more ornate. But on the temple surface, sculptures pre-dominate. Their number increases with the increase in the facets and sub-facets of temple facades. The Sun temple at Mōḍhērā marked the pinnacle of the Solanki style.

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7

Contemporary Traditions

The customs and traditions of India have been reformed and moulded by the long and dynamic history of Indian society. Through its distinct geography and social adaptation to new cultures, traditions, and ideas, and national heritages, India stands as a monumental example of cultural and social diversity. India's great accomplishment as a culture and nation is its diverse and ample collection of cultural practices, languages, customs, and traditions that have developed and shaped the nation of India for the past five millennia. Very few countries in the world has a social and religious structure which withstood invasions and persecution and yet kept its identity by being resilient enough to absorb, ignore or reject all attempts to radically change or destroy them. Indian culture is unique because of its diversity and variety in physical, religious, racial, linguistic and artistic fields.

In India religion is a way of life, being an integral part of Indian tradition. Many dances, theatrics and folklore are religious and based on Indian mythology and folk legends. India is a pluralistic and multi-cultural society where many faiths and belief systems regulate the life of individuals. Many religious traditions, both indigenous and foreign, have been established over the years here and Gujarat is one of them as it's having long coastal area and unique geographical set up. The state lies closer to the area where the artistic activity of the *Saura* sect had first started and the region is still in the possession of a sufficient number of Sun temples roughly ranging from eighth century to the 12th century CE presenting almost a continuous artistic, iconographic and architectural development for five centuries. Here, Saurāṣṭra was an epicenter of Sun worshippers. In the Purāṇas and other religious texts *Sūrya* is shown attached to this region as his wife *Sanjñā Dēvī* (locally known as *Ravi Rāndal Dēvī* or *Rannā Dēvī*) and father-in-law *Viśvakarmā* were from the Prabhāsa Pāṭaṇa. The artisans and craftsmen of the region who consider themselves as the descendant of *Viśvakarmā* recognize her as their *phoi* (aunt). In any auspicious occasion they worship her and the folklore related to her marriage and married life, with vedic and paurāṇic background are part of their cultural life. The chapter discusses in detail of those living *Saura* traditions which are part of the *Ravi Rāndal* worship and also of *Uttarāyaṇa* and focuses on the social persuasion and developments in this regard.

Ravi Rāndala Mātā Worship : The Living *Saura* Tradition of Gujarat

The worship of *Sūrya* and his consort *Rājñi Dēvī*, also known as *Rannā Dēvī* or *Ravi*

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Rāndala Mātā[1] is still met within the folk life of Gujarat, particularly in the Saurāṣṭra region. The deity is considered as the daughter of the great architect *Viśvakarmā* and therefore the artisans and craftsmen of the region who consider themselves to be their descendents recognize her as their *Phoi* (aunt). In any auspicious occasion, be it *yajñōpavīta, sīmanta,* or the wedding of son, the installation and consecration ceremony known as '*jāga*' is held for at least eight days at their home. She is invoked like *Gaṇapati* before the starting of any auspicious work.[2]

Motherhood is a significant part of a woman's life, the deity is worshipped in the region as the goddess of fertility and the devotees ask for her to be blessed with sons. Among many families she is also worshipped as their *kuladēvī* (patron goddess). As the deity is associated with fertility, pregnancy and birth, her worship is performed in several ways by the devotees to fulfill their desires. On *Navarātri* and *Gaurī vrata* she is worshipped as *Gaṇapati.* Barley is sown after her worship and if it grows quicker the devotees believe that it is because of her blessings. Like this she is worshipped for the growth and prosperity. A special function is also held either within five years of the first child or during his marriage. Vase and coconut are installed at home during this ceremony[3].

Regarding origin of the name '*Rāndal*'[4] there is a mythical story prevalent in the region which tells that *Sūrya* asked *Rāndala Mātājī* to go to '*mṛtyu lōka*' (earth) to rescue the lives of people from the anti-social elements and show them the right path of religion and truth. It was hard for her to go on earth in her original form. So, she had to find some other alternatives. Hence *Mātājī* took the form of a child and sat under a tree like a dumb, without making any sort of noise. Since it was the time of famine in Gujarat and Saurāṣṭra[4], the shepherds of *Māladhārī*[5] (a tribe) were roaming here and there for fodder to feed their cattle. One of the shepherds saw that child under the tree. He went directly to that child and asked about her identity and cause of her loneliness in the jungle? *Mātājī* didn't speak anything but through expressions conveyed that she is dumb and alone. *Māladhārī* felt pity on her and took her with them and named her '*Rāndala*' as she was found in the desert.

It is said that the wife of *Māladhārī* took great care of the child like her own and soon they observed a miracle as the famine got over with heavy rainfall. Also many family members who were disabled, blind, and leprous were cured by her. *Māladhārī* people were unable to identify her. Once *Māladhārī* made a camp near Vasavadi river, on the bank of which was a city named Dhutarpur, (later renamed as Vasavad). Servants of the King were taking milk, curd etc. from *Māladhārīs. Rāndala Mātājī* showed herself as a beautiful teenager girl to them. Her beauty amazed the servants. So they praised it before the king. On hearing this, the king got crazy about her and went to the camp and asked to see that beautiful girl. But *Māladhārīs* were surprised to hear it as *Rāndala Mātā* was with them in the form of a child. The King thought that *Māladhārīs* didn't want to give the girl and hence he ordered his soldiers to kill everyone in the group. The soldiers started killing the people very cruelly. At that time *Rāndala Mātājī* couldn't control herself and became angry. She put her hand on a cow and converted it into a lion. She sat on the lion's back and started killing

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the soldiers. The King and other people immediately realized their mistake and got that she is none other than goddess *Jagdaṁbā*! They bowed down before her and asked for her pardon as they did not know the real truth. *Mātājī* calmed down and gave life to the dead soldiers. Though *Rāndala Mātājī* blessed the *Māladhārīs*, she however warned them and extorted a promise from king that he will not repeat the mistake again. It is believed that the place where the fight took place got to be known as '*Daḷavā*'[6].

Presently there are three *Daḷavās* (*Rāndalanā*) in Gujarat associated with *Ravi Rāndala Mā*, all situated in Saurāṣṭra at Amreli (Amreli tālukā), Bhavnagar (Umrala tālukā) and Jūnāgaḍh (Manavadar tālukā) districts respectively. The strong faith in the deity can be seen here as the devotees from all over Gujarat and others part of India as well as expatriate come here in large numbers irrespective of their caste, creed and religion.

There are many local beliefs regarding the deity's marriage and married life. The social beliefs and customs related with her are very popular in the whole Saurāṣṭra peninsula. The mythological story regarding *Sūrya's* marriage with *Rāndala* tells that when *Rāndala* was young, *Sūrya* was attracted by her charm and beauty and as he couldn't stop himself, he went directly to her father *Viśvakarmā* with the marriage proposal which was strongly rejected. Regarding their marriage the most pervasive belief still common in many parts of Saurāṣṭra tells that once *Rāndala Mātā's* mother went to *Sūrya*'s house to borrow a baking plate made of clay. *Sūrya*'s mother gave it on a condition that it should not break otherwise she will ask her daughter's hand for marriage with *Sūrya*. *Sūrya* thought it to be the right occasion to use a trick to compel *Rannā Dēvī*'s mother to fulfill her promise. He made two bulls fight on her way while she was carrying the plate. Somehow the plate fell down and got broken. Now she was bound to fulfill her promise and thus she married her daughter to *Sūrya*.[7]

Rāndala had with *Sūrya* a son (*Yamarāja*) and a daughter (*Yamunā*). But *Rāndala* found it difficult to bear the resplendence and heat of *Sūrya*. Because of the extreme light and shine of *Sūrya*, she wasn't able to look at him and this created a misunderstanding between them. *Sūrya* doubted that *Rāndala Mātā* is proud of her beauty and because of this she is ignoring and not looking at him. Hence, he cursed that both of her children (*Yamarāja* and *Yamunā*) will suffer by roaming in jungle.[8]

We find similar stories in the *Purāṇas*. It is said in the *Matsya Purāṇa* that on the request of sages, *Rōmaharṣaṇa* explained the brief history of the solar line as '*Aditi* and the sage *Kaśyapa* gave birth to the Sun-god *Vivasvāna* or *Sūrya*, as a son. *Sūrya* had three wives, *Sanjñā*, *Rājñī* and *Prabhā*. *Rājñi* had a son named *Revata* and *Prabhā* had a son named *Prabhāta*. *Sūrya* with *Sanjñā* had two sons and a daughter. The eldest son was *Vaivasvata Manu* and the remaining two descendants were twins - *Yama* and *Yamunā*.'[9]

The Sun's radiance was however too much for *Sanjñā* to bear. After a while, she could not bear it any longer. She therefore created a woman out of her own body

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that looked exactly same as *Sanjñā* and she was named *Chāyā* (shadow).[10] There was no way of telling the two apart. *Sanjñā* said to her 'stay here and pretend to be me. Look after my husband and my children. No one will know the truth unless you tell them. As for me, I am going away.'

Sūrya did not realize that *Sanjñā* had left. He took *Chāyā* to be his wife and had with her two sons and two daughters. The sons were Savarni Manu and Śani (Saturn) and the daughters were *Tapati* and *Vishṭi*.[11] *Chāyā* was clearly fonder of her own children and neglected *Sanjñā's* and this favouritism made *Yama* to resent. In a fit of petulance, he raised his foot to kick *Chāyā*. *Chāyā* cursed *Yama* by saying 'I curse you that your foot may be devoured by worms. May it be infected with pus and blood.'[12] This alarmed *Yama* and he rushed to his father and told 'My mother has cursed me. I am only a child. Even if I did commit a sin, should a mother ever curse her children? I have serious suspicion whether she is our mother.'

When *Sūrya* presented *Chāyā* with this, she came out with the truth and *Sūrya* learnt that *Sanjñā* had already left him. *Sūrya* went to his father-in-law *Viśvakarmā* to find out if he knew anything of *Chāyā's* whereabouts. "Indeed, I do", replied *Viśvakarmā*. He further said that "when *Sanjñā* left your house, she came to me in the form of a mare. But I refused to let her live in my house, since she had left her husband's house without seeking his permission. She is living at the moment in the desert. But what *Sanjñā* did is because of the fact that she could not bear to stand your energy and radiance. If you permit, I shall shave off some of the excess energy, so that people can look at you". And *Viśvakarmā* shaved off some of the Sun's energy.

It is said in the *Matsya Purāṇa* that with the excess energy were made many of the weapons of the gods such as *Viṣṇu's cakra, Siva's triśūla* and *Indra's vajra.* This made the Sun's appearance much more pleasant and bearable. The only parts of *Sūrya*'s body that were not thus modified were his feet.[13] *Sūrya* now went to look for *Sanjñā*(*Rāndala*) and found her in the form of a mare. He too adopted the form of a horse and at the union of both, horse-faced *Aśvins* were born who later became the physicians of the gods. *Sūrya* and *Sanjñā* later returned to their usual forms.

Rāndala Mātā no Lōṭō

Another story popular in the region, particularly in Saurāṣṭra is that when *Sūrya* brought back *Rāndala Mātājī* to his house, at that time *Chāyā*, who was left with *Sūrya* as her surrogate asked *Mātājī* to do something for her. *Rāndala Mātājī* promised her that whoever will perform the '*Lōṭās*' (a rituals done by the people of the region after the fulfillment of their desires known as '*Rāndala Mātā no Lōṭō*') ceremony, should always keep in mind to perform in pairs i.e. one for the *Rāndala Mātājī* and the other for her shadow-image i.e. *Chāyā*. *Sūrya* also promised her that he will remain present in the form of a horse during this ritual to make it a successful. This ceremony is known among the devotees as '*Ghodo Khunda*'.

'*Rāndala Mātā no lōṭō*' is still a famous ceremony performed by the devotees of the region and even by those who are settled abroad. During my visit to the temples

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at *Daḷavā-s* many Non Resident Gujarātīes(NRG) who are settled either in Europe or East African countries usually come to these temples to worship *Rāndala Mātā* and performe various rituals including the '*Lōṭās*' ceremony. I have gone through these ceremonies and realized the social and cultural backdrop of their performances.

The ceremony is usually performed at home on any auspicious day, most preferably on Saturday, Sunday or Monday. The priest is consulted for the most auspicines (favourable) day to perform the ceremony. The priest makes a list of items required for the purpose. The success of the ceremony depends on the number of *Gōynī*'s invited for the ritual. Woman of any caste or faith can be a *Gōynī* but she must be fit to eat well and should not be pregnant. It is believed by the devotees that on this particular day the *Gōynī* represents the form of *Rāndala Mātājī*. The number of *Gōynīes* is determined by the number of *Lōṭā* used in the ceremony. *Lōṭās* are always counted in pairs with 14 *Gōynī's* for each pair of Lōṭās.

Rāndala Mātājī's Mudh

The '*Rāndala Mātājī's Mudh*' is a ceremony performed by the priest who comes on Saturday evening and sets up it in the *pūjā* room. On Sunday i.e. the next day, the priest arrives early in the morning and performs the *pūjā*. First of all *Gaṇēśa* is invoked before the auspicious beginning of the ceremony to remove the obstacles, if any. Later on, other important gods and goddeses, ancestors, planets, holy rivers and above all *Rāndala Mātājī* are worshipped and prayed. During this *pūjā* two *ghee* lamps remain lighted as it is believed that a *ghee* lamp has more capacity to attract the *sātvika* vibrations present in the surrounding atmosphere. Once lit, the lamps must remain alight until the ritual on Monday. The lamps are witnesses to the ceremony. It signifies the continuity throughout the following days of ritual. Milk is offered to *Mātājī* after which the priest is allowed to leave. Two spiritual foods, the *kheer* and *paar* are prepared on this particular occasion. After the *pūjā*, householders go to *Rāndala Mātājī's mudh* to invite a *Bhuy Mā* or a *Bhuvor* in the form of *Rāndala Mātājī* as part of the tradition of the ceremony to extend a formal invitation. It is advised that the householders should carry *kumkum*, rice, fruits and a coconut with them, as offerings. The *Bhuya Mā* or *Bhuvor* explains the rituals at this time. The householders pray to *Rāndala Mātājī* to comes to their home and give her blessings.

It is still early morning and by this time the special foods for the ceremony are prepared. *Rāndala Mātājī* is offered *kheer* and *paar* in a *thal*. Special *garabās* made for the occasion are sung during this time. The *Gōynīs* arrive with their families and they are treated with great respect. It is believed that *Rāndala Mātājī* is physically present as *Gōynrīs*. The first mark of respect for her is washing their toes. Few grains of rice are attached to the *chāndalo*(forehead); the big toe of the *Gōynīs* foot is now washed. Again the toe of each *Gōynīs* feet is washed with warm water followed by milk and again by warm water. After the toe is washed, they apply another *chāndalo* with rice to the *Gōynīs* washed toe. This is done to show love and devotion towards *Rāndala Mātājī*. It is advised that this act should be performed by a household woman. At last the

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Gōynīs are offered a present which includes a *chāndalo* and *supārī* (betel nut) after which they are invited to take the food in which *kheer* and *paar* are served first. *Mātājī's garabā* is performed for maintaining a spiritual atmosphere.

On the Sunday afternoon at around 4.00 pm everyone assemble around the *pūjā* room for the singing of *garabā*. Meanwhile someone goes to the *mudh* to invite the *bhuya mā* or the *bhuva* over to the house where the ceremony is taking place. The *bhuya mā* or *bhuva* will become the channel through which *Rāndala Mātājī* speaks to the devotees. While the household continues to sing *garabā*, the *bhuya mā* or the *bhuva* will enter the shrine and perform his or her own personal ritual at the *mudh* to prepare oneself for what is to come. This part of the ceremony is called the *ghoro kundwo*. As singing progresses the *bhuy mā* experiences surge of energy that transforms her into the mouthpiece of *Mātājīs*. It is said that the stronger presence of the deity during the *ghoro kundwo* is based on the performance of the *garabā*. The householders will now ask *Mātājī* through the *bhuya mā* whether the ceremony has been successful. They should ask for forgiveness for any mistakes. There is no particular form of words for this conversation. But it should be loving and respectful. *Mātājīs* reply comes to the householders through the medium of the *bhuya mā* or *bhuva*. More *garabā* should now be sung as *prasāda* and milk is offered to *Rāndala Mātājī*. Special *garabā* invites *Mātājī* to come to eat. If necessary the *bhuya mā* will guide the householders on the procedures to be followed. After the *thāl* the devotees perform *āratī* and then the householders' fast is over.

Once again householders are supposed to fast till the Monday morning rituals are over. *Daatan* (a special toothbrush stick) and milk is offered to *Rāndala Mātājī*. The priest returns early on the Monday morning to perform another *pūjā* to give thanks to *Rāndala Mātājī*. In this *pūjā, khuller* and coconut are offered for every two *Lōṭās* placed in the *mudh*. This *prasāda* is the divine goddess's breakfast. It is offered in a specific order: *dātan*, milk, *khuller*, and coconut. This ceremony must be completed by 12.00 noon and after that the *mudha* is dismantled.

In the *Maher*[14] family tradition, the ceremony is performed after the marriage when the daughter-in-law is welcomed into a new home. It is supposed that the ceremony will bring happiness and blessings to the new couple. The ceremony is also associated with the first pregnancy, done on the seventh month of the pregnancy to call for blessings upon the baby conceived by the 'would be mother'. Some parents perform the ceremony for an infant boy after his head is shaved at his *bālmuvara*. *Rāndala Mātājī's* blessings are asked for the healthy and fruitful life of the child. At the time of *yajñōpavīta* also, the ceremony is performed and it is believed that by doing so *Rāndala Mātājī* will give blessings to the boy and make him safe and successful in his studies.

Thus, the living *Saura* traditions can be seen in Gujarat through the worship of *Ravi Rāndala Mātā* in Saurāṣṭra and Gujarat. Various rituals and ceremonies related to the deity represent the Purāṇic mythological stories adopted from time to time.

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Worship of *Chāyā* parallel to *Rāndala* (*Sanjñā Dēvī*) is unique here and reminds us about the Purāṇic story in which a commitment is made by *Sanjñā* (*Rāndala*) *Dēvī* to her that she will not be ignored and will remain worshipped parallel to her. By the time of the *Harivamśa* (c. 8th century CE) *Saraṇyū* (*Saranyu*) is called *Sajñā* and her double is reduced to her shadow or reflection *Chāyā* whom she places in her place, which was created by illusion to take care of her children and later the promise given to her regarding their worship in pairs along with her. It is noteworthy here that like *Harivamśa* while most accounts consider *Chāyā* to be the reflection or shadow of *Saranyu* (*Sanjñā*) - *Sūrya*'s first wife; *Bhāgavata Purāṇa* tells that Chāyā was a sister of *Sanjñā* and the daughter of the divine architect *Viśvakarmā*.

Since *Sūrya*'s wife *Rāndala* (*Sanjñā Dēvī* in the *Purāṇas*) and his father-in-law *Viśvakarmā* are belived to be from Prabhāsa Pāṭaṇa (Saurāṣṭra) the artisans and local people consider them as their ancestors and thus the traditions are still alive. In due course of time we find the purāṇic stories and other believes adopted in the society in a more practical manner. The deity is also worshipped to overcome many problems including ailments of their hands and legs. For that the sufferer or his relatives also come to the temple to offer the small wooden replica of the ailed parts to the temple. It is remarkable here that we find a story in the *Purāṇas* that *Sūrya* reduced the curse cast by *Chāyā* to *Yama* in which his leg got affected. In the *Mārkaṇḍeya Purāṇa*[15] also, we find *Sūrya* grants *Yama*, a cock to eat the worms from his leg. In the *Rāndala* temples at *Daḷavā* we find wooden cocks also in the shops for the offering to get rid of the disease.

The role of the deity as a fertility goddess is more popular in the region as in many folk songs she is worshipped in that capacity. It may be possible that because of the physical features and climatic condition of the region, there might have been much casualty resulting her worship as the goddess of fertility. The deity's worship can be seen starting from the son's wedding, baby shower (*śrīmanta*), *choul samskāra* (*balmovara*), *janoi* (*yajñōpavīta*) to the welcoming of a new daughter-in-law into the home. In short we can say that the deity is attached to every phase of life. She has been accepted by the people from the Purāṇic story but later we find some changes in due course of time.

Uttarāyaṇa : A Saura Festival with an International Exposure

Festivals have rich tradition throughout Indian culture which originated either out of a shared agrarian heritage, as a celebration of a successful harvest or as an opportunity for families to reunite and offer prayers for health and prosperity. *Uttarāyaṇa* or *Makara Sankrānti* is a festival of the Hindus celebrated on 14th January every year. *Uttarāyaṇa* (derives from the Sanskrit words *uttara* and *āyaṇa* meaning movement towards north), is the six-month period between winter solstice (around December 22) and summer solstice (around June 21), when the Sun apparently travels towards the north on the celestial sphere. It marks the end of a long winter with the return of the Sun to the northern hemisphere. According to the Hindu

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astronomy the Sun enters the zodiac of *makara* (capricorn). Hence it is called *Uttarāyaṇa* or *Makar Sankrānti.* The period involves pilgrimages and festivals and collides with the *pauṣa māgha* month. It is believed that on this day *Gaṅgā* reached the earth from heaven. Hence, *māgha* bath is also considered to be important. Auspicious activities like *yajñas,* austerities, marriages, *muṇḍanas* etc. are considered to be auspicious during this period. According to the *Purāṇa, Bhīṣma Pitāmaha* chose this particular day to leave for his heavenly abode.

The festival represents selfless giving. Kites are flown in thanksgiving to the Sun, which gives life to the world without seeking any reward. Because of its selflessness, the Sun symbolizes the attributes of *karma yoga.* Spring is celebrated as a season of enlightenment and spiritual growth. It represents the triumph of light over darkness and positive qualities over the negative.

There are three legends which add to the significance of this day in the Brahmanical tradition: (i) The Sun, reputedly did not like his son *Śani;* but during the period of *Uttarāyaṇa,* the Sun stays in the house of his son for a month, symbolizing the importance of the relationship between father and son. (ii)It is also said that it was on the first day of spring that lord *Viṣṇu* banished the evil committed by the *asuras* who were unruly and destructive. *Uttarāyaṇa* represents the end of mischief and disorder and the beginning of peace and righteousness. (iii) According to another legend, an ancient wise man named *Kapila* was abused by the sons of the King. The sage turned the princes into dust. They could only be revived by the water of the Ganges. On *Uttarāyaṇa,* a king named *Bhagīratha* performed the rituals and prayed until the curse was lifted and the Ganges came down on earth.

Spirituality of Kite Flying

The kite is said to be the invention of the famous 5th century BCE Chinese philosophers Mozi and Lu Ban.[16] It is recorded in the year 549 CE that paper kites were being flown and were being used as a message for a rescue mission. Ancient and medieval Chinese sources list other uses of kites such as for measuring distances, testing the wind, lifting men, signalling, and transmitting communications for military operations. Kites were decorated with mythological motifs and legendary figures; some were fitted with strings and whistles to make musical sounds while flying.

Kites were known throughout Polynesia, as far as New Zealand, with the assumption being that the knowledge diffused from China along with the people. Anthropomorphic kites made from cloth and wood were used in religious ceremonies to send prayers to the gods. Polynesian kite traditions are used by the anthropologists to get an idea of the early "primitive" Asian traditions that are believed to have at one time existed in Asia.

Kites were late to arrive in Europe, although windsock-like banners were known and used by the Romans. Stories of kites were first brought to Europe by Marco Polo towards the end of the 13th century, and kites were brought back by sailors from

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Japan and Malaysia in the 16th and 17th centuries. Although they were initially regarded as mere curiosities, by the 18th and 19th centuries kites were being used as vehicles for scientific research. In the past kites have been used for scientific purposes, such as Benjamin Franklin's famous experiment proving that lightning is electricity. Kites were the precursors to the traditional aircraft, and were instrumental in the development of early flying craft. Alexander Graham Bell experimented with very large man-lifting kites, as did the Wright brothers and Lawrence Hargrave. Kites had a historical role in lifting scientific instruments to measure atmospheric conditions for weather forecasting. In fact, the period from 1860 to about 1910 became the "golden age of kiting". Kites started to be used for scientific purposes, especially in meteorology, aeronautics, wireless communications and photography; many different designs of man-lifting kite were developed as well as power kites.

Kites or '*patańgas*' are believed to have first arrived in India either through Muslim traders coming eastward through Persia or Buddhist pilgrims coming from China in search of sacred texts. Either way, they have a long history in this part of the world with numerous classic miniature paintings of typical scenes depicting people flying kites. Since Gujarat is at the westernmost edge of India, it is one of the regions where Muslim and Hindu cultures have blended to a great degree in many aspects. Hence, kites probably introduced by the Muslims, end up as the symbol for celebrating *Uttarāyaṇa*. Still, no one knows exactly when this tradition began but the kite festival can be seen as the best example for national integrity and secularism of India.

Kite festivals are a popular form of entertainment throughout the world which includes large local events, traditional festivals which have been held for hundreds of years and have become major international festivals. Kites are very popular in Gujarat, notably for the kite fighting festivals. Kites of all shapes and sizes are flown, and the main competition is to engage in a battle with the nearby kite-flyers by snapping to cut their strings and bringing down their kites. Many cities in Gujarat organize kite competitions between their citizens where all the people compete with each other. Days before the festival, the market is crowded in the buyers and supplies of kites and strings. People find their favoured kite-makers who prepare strong resilient kite bodies with springy bamboo frames and kite-paper stretched to exactly the right tension. Lastly, the kites are attached to a spool (or *firkin*) of *mañjhā*[17], special kite-string coated with a mixture of glue and glass powder to be as sharp as possible for cutting the strings of the rival kite fliers. Production of kites and kite supplies can be seen on the streets of Ahmedabad beginning in November, to get ready for *Uttarāyaṇa*. In the heart of Ahmedabad, there is a famous Kite market- *Patańga Bāzār*, which during the festive week remains open 24 hours a day and flooded with buyers and sellers negotiating and buying in bulk. Moreover, many families in Ahmedabad start making kites in home and setup small shops in their home itself.

The people of Gujarat celebrate *Uttarāyaṇa* with a lot of enthusiasm and it is such a huge celebration that a public holiday for two days is observed in Gujarat. Kite flying begins at dawn and continues non-stop throughout the day. People of all ages including men, women, boys, girls and grandparents gather on terraces or rooftops

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and engage in kite flying. Musics are played and traditional delicacies are especially prepared for this day. Friends, neighbours and total strangers battle with one another for supremacy and cries of triumph rend the air when someone cuts the line of a rival. A tremendous variety of kites are seen and the connoisseur can choose precisely what he wants. Highly manoeuvrable single-string paper and bamboo kites are flown from the rooftops while using line friction in an attempt to cut each other's kite lines, either by letting the cutting line loose at high speed or by pulling the line in a fast and repeated manner. The atmosphere is wonderfully festive, as whole families gather on the rooftop, special foods like *laddoos, udhīyuṁ* (a mixed vegetable including yam and beans) or *surati jamun*, sesame seed brittle and *jalebis* are prepared for eating over the course of the day, and friends and neighbours visit each other for group kite-flying fun. Often people look out for their friends which has the optimum terrace for kite flying. At night, kite fighters send up bright white kites to be seen in the darkness, and skilled flyers will send aloft their illuminated kites known as *tukkals* (illuminated box kites) into the sky to compete with the stars. The *tukkals* with strings of brightly lit lanterns in a long line leading back down to the rooftop compete with the stars. Thus, *Uttarāyaṇa* provides lots of fun and beautiful sights to remember for a long time from early morning to late at night.

Since 1989, the city of Ahmedabad is hosting the 'International Kite Festival' as part of the official celebration of *Uttarāyaṇa*, bringing master kite makers and flyers from all over the world to demonstrate their unique creations and surprise the crowds with highly unusual kites. Almost every known variety of kite can be seen in the skies over Sardar Patel Stadium or the Ahmedabad Police Stadium, where people lay down to see the sky filled with thousands of kites, from box kites to high-speed sport kites, from windsocs and spinsocs to hand-painted artistic kites. This festival attracts international kite flyers and local champions as wellas those who demonstrate their skills in flying exotic kites. The Kite festival has become an important tourist attraction and is one of the flagship attractions of Gujarat tourism. Visitors come from all over India for the celebration; many Gujarātīs who live outside the state choose this time to make their trip home. International visitors also make their appearance during this time. time particularly from Japan, Italy, the UK, Canada, Brazil, Indonesia, Australia, the USA, Malaysia, Singapore, France and China. In 2012, the Tourism Corporation of Gujarat mentioned that the International Kite Festival in Gujarat was attempting to enter the Guinness Book of World Records to because of the participation of 42 countries in it.

Kite Museum, located at Saṁskāra Kendra in the Paldi area of Ahmedabad also attracts tourists as the museum has a wide range of collection of unique kites.

Concluding Remarks

Gujarat lies closer to the area where the artistic activity of the *Saura* sect had first started and the region is still in possession of a sufficient number of Sun temples roughly ranging from the eighth century to the 12th century CE, presenting almost a continuous artistic, iconographic and architectural development for five centuries.

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Saurāṣṭra was an epicenter of the Sun worshippers. In the *Purāṇas* and other religious texts *Sūrya* is shown attached to this region as his wife *Sanjñā Dēvī* (locally known as *Ravi Rāndal Dēvī* or *Rannā Dēvī*) and father-in-law *Viśvakarmā* were from the Prabhās Pātaṇā. The artisans and craftsmen of the region who consider themselves as the descendants of *Viśvakarmā* recognize her as their *phoi*(aunt). In any auspicious occasion they worship her and the folklore related to her marriage and married life having Vedic and *Purāṇic* backgrounds are parts of their cultural life.

The kite festival is a uniquely Gujarati phenomenon in Gujarat, when the skies over most cities are filled with kites from early dawn until late in the evening. As the kite flying festival has no religious connotation, it is celebrated by the Hindus, Jains, Muslims, Christians, Parsees, Jews, Sikhs and Buddhists in the state as it provides fun-filled get-togethers for family and friends on rooftops. The *'pols'* or old quarters of Ahmedabad are the major centers of kite flying. Since 1989 the Gujarat State Tourism is hosting the 'International Kite Festival' as a part of the official celebration of *Uttarāyaṇa* to promote tourism in Gujarat. The festival often features contests and competitions, exhibitions, workshops, aero-sports demonstrations, and sightseeing tours.

References and Notes

1. The *Sanjñā Dēvī* of the *Purāṇas* is the present '*Rāndala Mātā*' or '*Rannā Dē*' of the region.
2. Atul Tripathi, "Sun Worship in India with Particular Reference to Saurāṣṭra", Masatoshi Konishi, ed., *Indo-Koku-Kenkya* (Rikkyo University, Tokyo, 2006), pp. 64-65.
3. *Ibid.*
4. The information collected through interacting the priests, devotees, and villagers at Daḷavā and nearby region.
5. The *Māladhārīs* (meaning "owner of animal stock i.e. cattle") are tribal herdsmen living in Gujarat. They are notable as the traditional dairymen of the region who once supplied milk and cheese to the palaces of *rājās*. The *Māladhārī* have been living in the Banni grasslands for nearly 700 years. In different regions, they belong to different castes. The *Māladhārīs* living in Gir Forest National Park are mainly *Chāraṇa*, and their villages are known as *ness*.
6. The local literature available in the shops at *Daḷavā* (*Rāndalnā*) as well as the folklore popular among the people provides this mythical story.
7. As known from the priests, devotees and available local published material at *Daḷavā* (*Randalnā*).
8. The folklore is presently popular in the region with its origin in ancient religious texts.
9. V.S.Agrawala, Matsya Purāṇa A Study, Varanasi, 1963, pp.86-87.
10. *Chāyā* is described as the shadow-image or reflection of *Saranyu* (*Sanjñā*), the first wife of *Sūrya*. She is usually described as the mother of *Śani*, *Tāptī* and *Savarni Manu*, destined to be the next and eighth *Manu* (progenitor of mankind) - the ruler of the next *Manvantara* period. Unlike the later *Purāṇas* where *Chāyā* is a mere shadow of *Saranyu*, in the *Ṛgvēda*, *Savarṇa* is of the same-kind as *Saranyu*, but mortal (Light corresponds to the immortal creation of *Puruṣa* and shadow to the mortal creation of *Prakṛti*). *Savarṇa* has no children from *Sūrya*. A later (500 BCE) addition to the original *Ṛgvēda* by *Yāska* in his *Nirukta* says that *Manu* (the progenitor of mankind, called *Savarṇi Manu* in later *Purāṇic* text) was born to *Savarṇa*. While the original text says "they" (interpreted as the gods) substituted *Savarṇa* for *Saranyu*, *Yāksa's Nikuta* tells that *Saranyu* created *Savarṇa* and substituted her. *Bṛhad devatā* calls the prototype of *Chāyā* as *Sadrisha* ("look-alike"), a woman who looked like *Saranyu*. *Sadṛśa* begot *Manu* by *Sūrya*, who

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became a royal sage. (Doniger, Wendy, "*Saranyu/Sanjñā*" in John Stratton Hawley, Donna Marie Wulff. *Devī: goddesses of India.* Motilal Banarsidas, New Delhi1988, pp. 154–7).

11. The second daughter named *Viśti* does not usually occur in the other *Purāṇas.*
12. We find it in another way which tells that *Yama* had been cursed by *Chāyā* that his feet would rot and be infected with worms. To mitigate the effects of the curse, *Sūrya* gave *Yama* a bird which ate up all the worms. Thereafter, *Yama* went to a *Gōkarṇa tīrtha* and started to pray to *Śiva.* For thousands of years he prayed and eventually managed to please *Śiva. Śiva* granted *Yama* the boon that he would be the god of death. He would mete out punishments to sinners in accordance with the sins (*pāpa*) that they had committed. He would also keep account of the store of merit (*puṇya*) that righteous people accumulated.
13. No one can bear to look at *Sūrya*'s feet and it is forbidden to visualize the Sun's feet when one is praying to him. It is said that a person who does not follow this injunction is a sinner and is made to suffer from leprosy.
14. The Maher or Mers community is having a rich and diverse history involving many battles, valour and sacrifice to uphold their honour & values. They are divided into 14 exogamous lineages. They worship Hindu gods and goddesses and observe all the major Hindu festivals. They have their own temple for the community members. Each clan has its own clan Goddess worshipped by the head of the household on various occasions. The clan's deity separates one clan from the other. They make special offerings to her during the *Navarātrī* festival in the month of *Aśvin.*
15. The *Mārkaṇḍēya Purāṇa* tells the tale of *Sanjñā-Chāyā* twice; the tale is similar to that in the *Harivaṁśa,* but *Sajñā* leaves *Sūrya* as she is unable to bear his splendour and heat. The curse to *Yama* is a little different. *Yama* abuses *Chāyā* and picks his leg up to kick her. *Chāyā* curses *Yama* to have his leg affected with worms and sores. *Sūrya* grants *Yama,* a cock to eat the worms from his leg. (Doniger, Wendy, Ibid., p. 163)
16. As in China the materials ideal for kite making were readily available: silk fabric for sail material; fine, high-tensile-strength silk for flying line; and resilient bamboo for a strong, lightweight framework.
17. The line used for flying the Indian Fighter is called a '*māñjhā*'. This is typically a cotton thread coated with a mixture of finely crushed glass, glue and various abrasives. Long before the festival, we can see *māñjhā* makers applying the abrasive materials and reeling the line onto spools called '*phirkis*'.

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8

Conclusions

Gujarat state is presently known for its trade, industrial development, high growth rate and rich living cultural traditions. Its geographical location, physical features and prosperity made it a field of conquering and settling races who brought with them their own language, arts and crafts, thought-forms, social practices, historical traditions, religious life and philosophy. Maximum number of Harappan sites including Lothal and Dhōḷāvīrā have been explored from Gujarat which throw light on the religious beliefs beside the trading activities. In the Indus Valley Civilization, people being more civilized than the people of the earlier period expressed their reverence towards the Sun god by means of symbolic representations on the seals and potteries. The evidence of the Sun worship on the part of the people of the Harappans in Gujarat is provided by the symbols and designs marked on the seals and potteries which have come to light from the sites such as Dēśalapur, Dhōḷāvīrā, Lothal, Prabhāsa, Raṅgpur, Rōjḍī and Surkotdā. However, it could not attain supremacy because of the visible nature of the deity in the sky.

The symbolic representation of Sun which started in the Neolithic period finally ended in the Vedic period with a change in its creativity in the medium of Vedic hymns. The primitive men witnessed the miraculous power of the Sun as the chief source of light, warmth and fertility. Its unique qualities aroused a deep sense of reverential emotions in the minds of primitive people. While the primitive men drew the shape of the Sun by means of lines and diagrams to appease him, the proto-historic men because of their superior understanding and intelligence expressed their appreciation towards the Sun through various figures of objects symbolizing the Sun. During the Epic Age, *Kṛṣṇa* and his elder brother *Balarāma* are believed to have settled at Kuśasthalī (Dvārakā) in Gujarat after evacuating Mathura. *Saura* as a cult is first mentioned during this age in the *Mahābhārata*. The *Mahābhārata* (II.50.16) describes Him as *Deveśvara* i.e. Lord of Gods. Later on, in the *Sāmba Purāṇic* tradition, we find *Sāmba*, the beautiful son of Lord *Kṛṣṇa*, recovered from leprosy by doing the penance in the name of Sun-God at several places including Munḍīra (Mōḍherā?) and Śivapur (in Saurāṣṭra) in Gujarat.

The documented history of Gujarat begins with the Girnār edition of Aśōkan Rock Edict. We do not find any evidence as such regarding Sun worship of the period

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in the region, although *Tuṣāspa, rāṣṭrīya* (governor) of the region during Aśōka's reign, is considered to be of Iranian origin. After the decline of the Mauryan power towards the close of the third century BCE, the advent of the Indo-Greeks is noticed in Gujarat. The Indo-Greeks were in possession of the Indus Delta, Kachchh, Saurāṣṭra, Broach and most probably Surat, all of them being important *Saura* centres of Gujarat. The Sun-god in human form is found represented on their coins particularly of Plato, Apollodotus II, Philoxenus and Telephus. Representation of Apollo on the coins of Apollodotus must have influenced the figural representation of the Sun God in the region.

The Western-Kṣatrapas, who followed the Bactrians, were Indo-Scythians. They were great administrators and have left architectural remains of Buddhist caves, *stūpa*-s and *mahāvihāra*-s beside fine specimens of sculptures in Gujarat. Depictions of Sun in natural form are found on their coins. The Kṣatrapas continued to rule in the province until the Gupta King Chandragupta II (circa 380-415 CE) overthrew them sometime between CE 388 and 398. The Mandasore stone inscription of Kumāragupta-I and Bandhuvarman informs about Sun worship being patronized by the guild who were originally from Lāṭa (southern Gujarat). The archaeological evidences confirms that by this period the region had come into contact with foreign civilizations like Iranian, Hellenistic, Parthian, and Roman-Syrian and freely borrowed art-motifs. But they had the genius to mould and absorb them, as a result of which they were integrated into an Indian cultural amalgam.

The Maitrakas of Valabhī who started as subordinates of the imperial Guptas, gained eminence in the mid-sixth century CE. The word '*Maitraka*' itself is believed to have been derived from '*Mitra*', the Sun, and is taken to be supported by the ending word, *Āditya*, as Śīlāditya. The Maitraka rulers were esteemed follower of the Sun who made land grants to meet the expenses of Sun–worship in temple and also donated lands to the Brahmins on solar eclipse. The reverence of Dharapaṭṭa (circa 550-553 CE), the fifth king towards Sun is known from his inscription in which he styled himself as '*Parmādityabhakta*'. The Maitraka period witnessed remarkable growth in the field of art and architecture resulting construction of a large number of Brahmanical temples including that of *Saura*. Chinese travellers Xuanzang and I-Tsing visited Gujarat during this period and had taken note of the important Buddhist sites. The period is also notable for ushering in Saurāṣṭra the first rudimentary forms of *laṭina śikhara*.

The earliest architectural remains in the province, apart from the few Buddhist rock-cut caves are those temples found along the southern shore between Sūtrāpāḍā and Miyāṇī. The earlier Sun temples of the province were erected between the sixth and the eighth centuries CE. The characteristics of these temples are that they are almost square shrines surmounted by a stepped pyramidal superstructure, gradually displaying a transition to the curvilinear shape. These shrines are generally surrounded by a covered ambulatory. They have generally distinguished *phāṁsanā* roof of receding tiers representing a pent roof or a *kapōta* or *kapōtapālikā*, adorned with a successively

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diminishing number of large *gavākṣa* dormers crowned by an *āmalasāraka*. Presence of corner-turrets on the roof is a notable feature of some shrines.

The geographical position of Kāṭhīawār, or Saurāṣṭra isolates it from the rest of the mainland. It is only on the north-east where it is connected to mainland Gujarat. Its isolation was, perhaps, in ancient period, more complete than it is now. Its connection with other parts of Gujarat and Rajasthan, on the north-east, has resulted, especially in medieval times, in its historical associations with those areas being very closely interwoven. From early days the peninsula has thus formed a complete *cul-de-sac* to invasions from the north, not only of tribes bent upon exploiting new regions and seeking new homes, but also of architectural styles and modes of worship which, filtering southwards through Punjab and Sindh, entered the country only to be brought up against the encircling belt of waters. The temples whose ruins show a strict resemblance to the early shrines Kashmir, particularly the Sun temple at Mārtaṇḍa (mid of the eighth century CE) and which compelled the scholars to believe that this particular style was introduced from there, probably by the Sun-worshipping ancestors of the Mers whom we find occupying this part of Kāṭhīawār including Gōp where the earliest temple of the region has been traced. The trefoil arches seen around the basement of Gop temple are very identical with the early Kashmir temples, which we do not find again in Saurāṣṭra, unless it can be detected in the trefoil from given to the little arched niches as seen on the roof of the Sun temple at Sūtrāpāḍā.

The pre-Chaulukyan temples strictly follow the shapes (square, rectangular etc.) prescribed by the early works. The *maṇḍovara* of the pre-Chaulukyan temples is mostly plain however; *Sm.Su.* specifies some mouldings of the *maṇḍovara*. The various mouldings in the Sun temples of the Chaulukyan period in Gujarat such as at Mōḍhērā are in full accordance with the prescription in *Aparājitapṛcchā*. *Śikhara* of the pre-Chaulukyan temples is stepped out in a pyramidal shape. Composed of horizontal layers (*chādyas*), one over the other, right from the Gop, a temple having a spire of two layers gradually progresses in the number of layers, till the land mark is reached at Bileśvar temple which has six layers adorned with series of *caitya*-arch ornaments flanked by *āmalaka* quoins at either corner of each layer.

Different stages of transition from the pyramidal form to the curvilinear form of superstructure can easily be seen through these Sun temples. The beginning of the transitions may be traced in the modification of the right angled steps into sloped steps relieved by a series of round edged cornices. This is illustrated by the old Sun temples at Bōricā and Kīndarkhēḍā; the tiers numbered four in the case of the former two temples and three in the case of the last one. In this group the superstructure is devoid of *caitya*-window ornament. The positions of the doors, their ratio of height and breadth and their *dvāraśākhā*-s have been maintained by *Sm. Su.* and other canonical works.

The Chaulukyas or Solaṅkīs (c. 950-1246 CE) with their capital at Aṇahillapāṭaka were a powerful ruling dynasty of Gujarat, quite famed as builders and connoisseurs of arts and letters. They patronized *Nāgara* style with great dignity and beauty, which

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was reaching far beyond the borders of Gujarat. The reign of Bhīma I (1023-1065 CE) is known for the construction of the Sun temple at Mōḍhērā in 1027 CE, a landmark of the Chaulukyan style representing its early efflorescence. A brief study of the intact icons and those shifted to museums from original shrines have revealed that the artisans besides their achievements in the field of architecture competed the contemporary regional trends in plastic art and thus they left behind the distinctive marks in the field of iconography. The sculptures of *Sūrya, Sūrya-Nārāyaṇa, Hari-Hara-Pitāmaha, Revanta, Navagrahas, dvādaśādityas* and the *aṣṭadikpālas* were displayed invariably in these temples. On the sanctum-doorway *Āditya-Parikara* was very common in the northern part of Gujarat. All these evidences testify the religious importance of the deity during the successive periods.

We do not find the practice of true arching; consequently the pillar and lintel method of construction during the Chaulukyan period was universal and it can also be seen in the Sun temples. The domical roofs over the larger halls were constructed by a horizontal corbelling arrangement, each ascending ring of stones being corbelled inwards and the ultimate gap at the finial was closed by a flat slab, or, as in the elaborately decorated ceilings, by a beautiful hanging pendant. These were no true radiating voussoirs. The haunches, and the outer edges of these rings of stones, were weighted and kept in place by the heavy pyramidal mass of the exterior dome.

The material used in these buildings has mostly been local sandstone, which, in its soft and warm shades of yellow, red, or brown, is very effective from the chromatic point of view. The orientation of the Sun temples in the province is generally towards the east, even when they are built on the west coast. The Sun temple at Mōḍhērā faces east in such a position that the rising Sun at the equinoxes would shine straight through the *raṅgamaṇḍapa* down into the shrine.

In the Purāṇas and other religious texts we find association of Prabhās Pāṭaṇa with *Sūrya* a as his wife *Sanjñā Dēvī* (locally known as *Ravi Rāndal Mātā* or *Rannā Dēvī*) and his father-in-law *Viśvakarmā* are traditionally believed to be from this region. The artisans and craftsmen of the region because of this, consider themselves as the descendants of *Viśvakarmā* and recognize *Sanjñā Dēvī* as their *phoi* (aunt). In any auspicious occasion they worship her and the folklore related with the deity's marriage and married life are part of their cultural life. During my visit to the *Daḷavā*-s I found later *paurāṇic* mythical stories with some interpolations common not only among the people of the area and region but also among those who are settled from here to other countries. The deity is also regarded as their *kula dēvī* (patron goddess) or a *dēvī* who can fulfil all of their desires.

The Temple provides a deep insight into the spiritual and social aspects of the Brahmanical religion. With the advancement in technology and communications as well as settlement patterns, temple worship has undergone radical changes. So have happened to the lifestyle and the attitude of people in general. However, in the recent past there seems to be a general tendency to re-establish ones spiritual communion through Temple worship with the rituals associated with it. The locals and the migrants seem to prefer to be in close contact with their culture and establish

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their place of worship wherever they are. We find the rituals and other rites related with *Ravi Rāndal Mātā* being performed at almost every home in Saurāṣṭra and also at the premises of the temple dedicated to her at *Daḷavā*-s in Saurāṣṭra. The Non Resident Gujaraties who are settled abroad are also very conscious in their sacrament and rites as we find it being done wherever they are settled. The *kula dēvī paramparā* also force them to perform various customary rites and rituals and because of this, they have to come to their native place in Gujarat anyhow.

Uttarāyaṇa, a festival representing selfless sacrifice to the Sun is celebrated throughout Gujarat on 14th January in a large scale. The Gujarati people enjoy it with so much of enthusiasm that other activities remain stagnant for at least two days. On this occasion all the members of the family along with their neighbours take to the rooftops. To promote tourism in Gujarat, International Kite Festival is being organised every year (since 1988) at Ahmedabad as a part of event tourism. Tourists from all over the world come on this particular day to have a glimpse of this huge celebration and with this they also get acquainted with the rich art heritage of Gujarat.

Gujarat is the land of Mahātmā Gandhi. It is also perceived as the land of people with extraordinary business acumen who are also rich in traditional art and culture. The state has been making headlines by accounting for 16 per cent of India's manufacturing output and 12.7 percent of India's investments. The province is having more than 400 important archaeological sites including the world heritage site at Chāmpāner, Indus Valley Civilisation sites like Lothal and Dhauḷāvīrā besides ancient Buddhist and Jain sites and modern temples associated with *Swāmīnārāyaṇa* sect. Gujarat has important religious spots that attract both domestic as well as international travellers. Pilgrim spots like the Sōmanātha Temple and Dvārakādhīśa Temple are visited by Hindus from all over the world at least once in their lifetime. Other major attractions are Ambājī, Pāvāgaḍha, Nārāyaṇasarōvara, Dākōr, etc. It also has Jain temples like Saṅkhēśvara, Tāraṅgā, and Pālītāṇā. The Gujarat government is promoting tourism in the state through various events particularly those associated with the ancient *Saura* tradition like 'International Kite Festival' and 'Mōḍhērā Dance Festival'. There is an urgent need to develop spiritual tourism in Gujarat in such a way that under it all the major ancient *Saura* sites can come to live and be restored to their original shape.

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A Glossary of Technical Terms

Akṣamālā	rosary
āmalaka	"myrobolan fruit" crowning member of *laṭina* temples
āmalasārka	"cogged wheel" or compressed myrobolan stone crowning north Indian spire
aṇḍa	*aṇḍaka* literally "egg"; spirelet in north Indian temple architecture
anēkāṇḍaka	multi-spired
aṅga	principal horizontal or vertical divison of temple structure such as *bhadra, karṇa*
antarabhitti	inner wall; sanctum wall
antarāla	space in front of sanctum door
antarapaṭṭa	recessed face between projecting mouldings
antarśākhā	innermost jamb of doorframe
anuratha	auxiliary offset flanking the central offset (wall division); *pratiratha*
apsarā	celestial courtesan; consort of *gandharva*
ardhadarpaṇa	half-mirror (decorative motif)
ardhapadma	half-lotus (decorative motif)
lalitāsana	sitting posture with one leg placed on ground and the other folded on seat
ardharatna	half-diamond (decorative motif)
āsanapaṭṭa	seat-slab
aṣṭagraha	eight planets
āyudhapuruṣa	personified form of weapon
Bāhya	outer
bāhyśākhā	outermost door-jamb
bakula	flower of Mimusops Elengi
bakulamālā	garland of "*bakula*" flowers, (decorative motif)
bhadras	central offset (wall-division)

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bhadraka	square pillar with "*bhadra*" – like central projection
bhadrapīṭha	a pedestal variety
bhadraratha	central offset
bhadrāvalokana	window or balcony used as central offset
bharaṇa	fluted top-part of pillar
bhāraputraka	*bhāravāhaka,* dwarf atlantes figure; *yakṣa* figure supporting superstructure
bhitta	a plinth course
bhūmi	literally "earth"; level, storey
bhūmi-āmalaka	"cogged wheel" marking the storeys of a North Indian spire
bhūmija	superstructure type with corner and intermediate vertical bands made up of shrine-models above pillarets
Caitya	a barrel-vaulted hall with *stūpa* as focus of worship
caitya-gavākṣa	dormer-window (decorative motif)
cakra	wheel, discus
cakarapuruṣa	personified form of *Viṣṇu*'s discus
cāmara	fly-whisk
campaka	flower of Michelia Campaka (decorative motif)
candraśālā	dormer-window (decorative pattern); open pavilion on upper storey
candraśilā	lowest step shaped like a "half moon" (modern) : *ardhacandra*
candrikā	super structural member between *āmalaka* and crowning *kalaśa*
catuhśākhā	having four jambs
catuṣki	bay of four pillars
chādya	eave
chatra	umbrella, a symbol of royalty
cippikā	minor cyma moulding
Dandacchādya	straight eave with rafters
darpaṇa	"mirror", circular decorative motif; medallion
devakulikā	subsidiary shrine
dhvaja	banner, cognizance
dvāra	door
dvi-aṅga	with two planes of offset (*triratha*)
dviśākhā	having two jambs
Ekāndaka	single spired
Gadā	mace
gagāraka	decorative comprising arrow between two spirals

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gagārapaṭṭi a frieze of *gagārakas*

gajamuṇḍa elephant's head (decorative motif)

gajapīṭha base-moulding bearing elephant figures in series

gajatālu "elephant's palate" (decorative motif of ceiling)

gajavyāla griffin with elephant head

gaṇa goblin, dwarf

gandharva celestial minstrel

gandharvaśākhā door jamb ornamented with celestial musicians

garbhabhitti sanctum-wall

garbhagṛha womb-house; sanctum

garuḍa mythical eagle or white kite

garuḍadhvaja Garuda standard; epithet of *Viṣṇu*

gavākṣa "cow eye" or "sun ray" aureole (decorative motif)

ghaṇṭa bell

ghaṭa vase, pot; cushion-shaped pillar-part (above *lasuna*)

ghaṭapallava vase-and-foliage (pillar type)

godhāsana having "iguana" mount; form of Pārvatī

grāsamukha gorgon face or head; *kīrttimukha*

grāsapaṭṭi band of gorgon faces in series

grīva neck; recess between the *śikhara* and crowning *āmalaka*

gūḍhamaṇḍapa closed hall

Haṁsa goose, gander (decorative motif)

haṁsayugma paired geese (decorative motif)

Illikāvalaṇa "convolution of caterpillar", convolving pediment

Jādyakumbha inverted cyma recta mouldin

jagatī plinth; platform

jāla mesh design grille

jaṅghā wall frieze

jaṭājūṭa crown of matted locks

Kakṣāsana seat-back

kalaśa torus moulding; pitcher-finial

kalikā bud (conical decorative motif)

kalpavalli wish-fulfilling vine

kaṅkaṇapatra leaf-and-bangle (decorative motif)

kantha neck; recess between mouldings

kapili walls enclosing a vestibule in front of the sanctum sometimes connecting the *prāsāda* to a portico *maṇḍapa*

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kapota	roll-cornice; also overhanging cornice
kapota-chādya	roll-cornice awning
kapotapāli	cyma-eave cornice overhanging edge of roof cornice – horizontal moulded
karṇa	angle; plain fillet (moulding); corner wall-division
karṇaka	arris moulding on pillar capital or in the *piṭha*
karṇaratha	corner band of the spire (Odisha); more properly *veṇukośa*
karṇika	knife-edged arris moulding kaṭi "waist"; wall (early synonym for *jaṅghā*)
khalva	deeply carved recess.
kharaśila	cap-stone of foundation platform
khattaka	small niche
khura	basal moulding of *vedibandha*
khurachhādya	curved ribbed awning
kinnara	celestial bird-man and minstrel
kirīṭamukuṭa	conical crown (worn by *Viṣṇu, Sūrya* and monarchs)
kīrttimukha	"face of glory" (decorative motif); *grāsamukha*
kola	Miniature cusped segment of ceiling (decorative motif)
koṇikā	minor angle
kṣudrapadma	minor cyma moulding with lotus-petal pattern (in Dravidian architecture)
kumāra	atlantid figure; *bhāraputraka, bhāravāhaka*
kumbha	"pot"; high basal moulding with curved shoulder
kumbhaka	pillar base
kumbhikā	base of pillaret; basal part of *stambhasākhā*
kuñjarākṣa	a serrated orthogonal decorative design
kūṭa	square aedicula of *prāsāda*
kūṭastambha	miniature curvilinear or pyramidal shrine-model placed over a pillaret (decorative motif or in vertical chains in the formation of a *bhūmija* superstructure)
Lalāṭa	central part (of door lintel)
lalāṭabimba	(*bimba*) crest figure, central symbol on door lintel
lalitāsana	posture of royal ease
lasuna	vase-shaped part of pillar capital
latā	creeper; vertical band of *Sikhara* with *jāla-mesh*
laṭina	north Indian curvilinear superstructure
lokapālas	guardians of the four principal quarters cusped projecting

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luma	miniature pendentive or recessed cusp (ceiling ornament)
Madhyaśākhā	central jamb of the door
makara	sea-monster
makara-praṇāla	*makara*-shaped water chute
makara-toraṇa	gateway-arch emanating from *makara*-mouths or tails
mālā	garland; decorative band
mālā-vidyādhara	garland-bearing heavenly warrior
mālādhara	garland-bearing angel
mañca	dias
mañcikā	dias-like moulding supporting figure-bearing niches on the wall frieze
maṇḍapa	columnar hall
mandāraka	projecting central part of ornate threshold, usually round, rarely square
maṇḍovara	wall of the temple above any base or plinth and below the eave
maṇibandha	band of jewels alternating with rosettes (decorative motif)
mātṛkā	mother-goddess
miśraka	composite or polymorphic pillar-type, combining forms from square to polygonal to circular
mithuna	auspicious couple
mithunaśākhā	jamb bearing couples (sometimes erotic)
mūkhcatuṣki	four-pillared entry porch
mūkhalinda	front aisle
mūkhapaṭṭī	front of ornate frame
mūktāgrāsa	*grāsamukha* spewing pearls
mukuṭa	crown, tiara
mūlamañjarī	principal tower
mūlanāyaka	main enshrined deity
mūlaprāsāda	main temple as opposed to subsidiary shrines in a complex
mulaśṛnga	central tower
Nābhicchanda	type or ornate ceiling with deep concentric cusped-and-coffere courses or bands
nāga	cobra; snake
nāgapāśa	design of intertwined serpents
nāgara	generic name for temple-type with North Indian spire
nandī	Siva's bull
nasṭaśṛṅga	quarter-spirelet in the composition of the *anekāndaka śikhara*

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navacatuṣki	vestibule with nine bays
navagraha	nine planets
navāndaka	nine-spired
nidhi	mythical treasure, sometimes personified
nidhiputra	anthropomorphic form of "mythical treasure"
nirandhāra	without ambulatory
Padma	lotus
padmabharaṇa	lotus-capital
padmacippikā	lotus-petal edged minor cyma moulding festoons with hemicycles filled with half lotuses
padmapaṭṭikā	lotus frieze
padmaśākhā	lotus-ornamented jamb
padmaśilā	lotus-pendant of ceiling
padma vajana	plank-edge moulding with lotus motif
pañcāgnitapas	yogic austerity within a circle of five fires
pañcaratha	with five offsets (*tri-aṅga*)
pañcaśākhā	with five jambs
parikara	image-frame, often with retinue of figures
parṇapaṭṭi	band of foliage
patra	leaf; foliage
patraśākhā	*śākhā* adorned with foliage
patrāvallī	leafy scroll
paṭṭa	band, register
paṭṭikā	rectilinear filter
pedya	lower section of door-jamb (carved with figures of door guardians)
phalana	minor offset demarcating planes
pīdha	tier of *phāṁsanā* roof-type
pīṭha	moulded base
pradakṣinā	circumambulation; circumambulatory path
prāggrivā	projection in front of sanctum
prahara	superstructure's base level
pramatha	goblin, dwarf
prāsāda	palace, mansion; temple
pratibhadra	offset-flanking the central wall-projection
pratihāra	attendant, door-guardian
pratiratha	wall-offset flanking *bhadra*

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prātoli	gatehouse
pūrṇaghaṭa	vase-of-plenty (decorative motif)
purṇakumbha	vase-of-plenty (decorative motif)
puṣpa	flower
puṣpamālā	floral diamond (decorative motif)
Rājasenaka	broad ornate fillet as substructure of *vedikā* fencing (usually decorated with diamond and double volute pattern; also with *pramathas* and *bhāravāhakas* in several early instances)
raṅgamaṇḍpa	open type of pillared hall
rathikā	framed niche
ratnapaṭṭi	band of diamond pattern
ratnaśākhā	*śākhā* with jewel pattern
rucaka	square pillar-type
rūpakanṭha	recessed band with figures in ceiling
rūpaśākhā	jamb with figures
rūpastambha	pilaster carved with figures on doorframe
Sabhā	rectangular hall
sabhāmaṇḍapa	open type of pillared hall; assembly hall
śākhā	decorative door-band; door-jamb
śālā	rectangular chamber, room, or hall; nave
salilāntara	recess between wall-bays
sambhaṅga	standing posture in equipoise
samatala	flat ceiling-type
saṁvaraṇā	tiered pyramidal roof-type with ribbed bell-shaped forms as decorative motif arranged at all tier levels
sāndhāra	with ambulatory
śaṅkha	conch shell
śaṅkhapuruṣa	personified form of *Viṣṇu*'s conch
saptamātṛkās	seven mothers (mother goddesses)
saptaratha	with seven offsets
sarvatobhadra	temple-type with four openings
śikhara	spire
simhavāhini	riding on lion-mount
Śivaliṅga	phallic emblem of Siva
skandha	shoulder
stambha	pillar

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stambhaśākhā	jamb in the form of a pillar
stūpa	solid hemispherical tumulus symbolizing Buddha's or Jina's *nirvāṇa*
sukanāsa	antefix above the roof of *kapili*
surasena	*surasenaka* pediment made up of trifoliate dormer patterns
Tālapatra	palm-leaf
taraṅga	wave (bracket-type)
thakāra	minor caitya-dormer; *candrasālikā*
tilaka	minor niche with *samvaraṇa* roof
toraṇa	gateway; arch form gateway-pattern
tri-aṅga	with three planes of offsets
tribhaṅga	triple bend of human figure
tribhuma	three-storeyed
triratha	with three projections
triśākhā	with three jambs
triśūla	trident
tūlapīṭha	frieze of joist-ends
Uccālaka	attic pillar
udicyaveśa	Central Asian costume with boots and vest (as in *Sūrya* images)
udumbara	threshold
upabhadra	minor offset flanking but forming part of the central offset
urahmañjari	leaning half-spire of Sekhari superstructure
urahśṛṅga	leaning half-spire
urdhvacippikā	upturned cyma mouldinṇḍ
urdhvapadma	upturned lotus; upturned cyma moulding (*urdhvacippkā*) with lotus-petal pattern
uṣṇīṣa	copin
utkuṭikāsana	posture of sitting on haunches
uttaraṅga	door-architrave or door-lintel
Vāhana	mount
vajrāsana	adamantine seat
valli	creeper, scroll (decorative motif)
vallipaṭṭa	band carved with creeper design
valliśākhā	jamb carved with creeper design
vandanamālikā	festoon of triangular cloth-pieces (decorative motif); saw-tooth design

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varada mudrā	boon-giving hand-gesture
varaṇḍikā	moulded parapet, elevational member separating wall frieze from the superstructure
vasantapaṭṭikā	broad band carved with floral scroll
vātāyana	window
vedi	altar
vedibandha	basal wall-mouldings, consisting primarily of *khura, kumbha, kalaśa*, sometimes *antarapaṭṭa* and *kapotapāli.*
vedikā	railing, balustrade
veṇukośa	"bamboo-nodes", outer nodal sheath or corner bands of curvilinear spire
vidyādhara	flying celestial figural angel; divinized warrior

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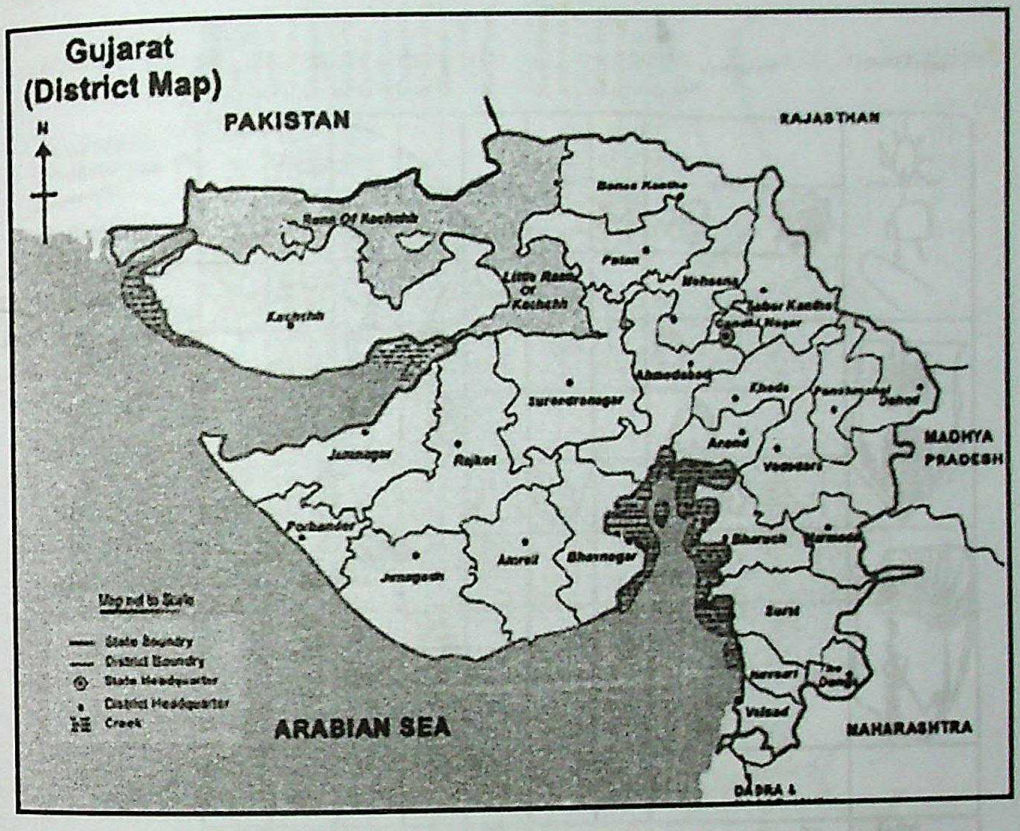

Plate-1: Map of Gujarat State

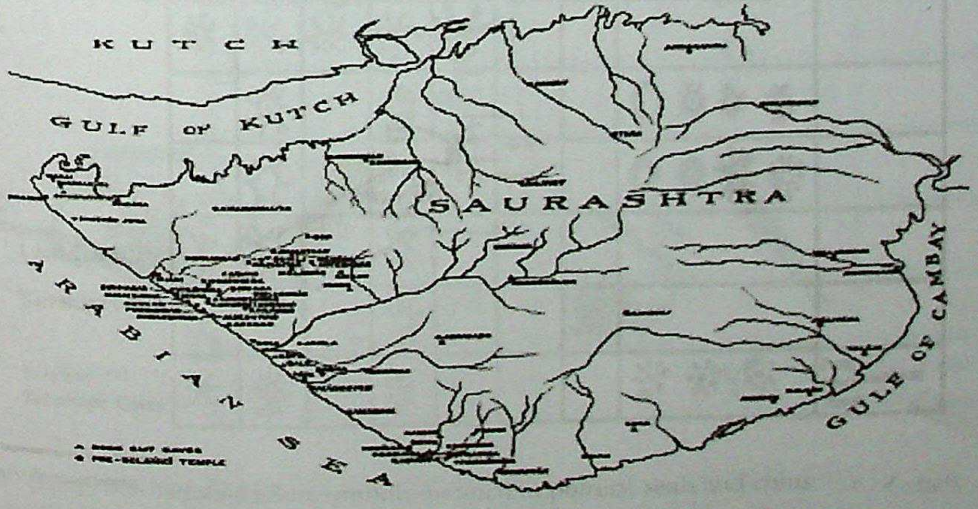

Plate-2 : Map of Saurāṣṭra: Rock Cut caves and Pre-Solaṅkī Temples

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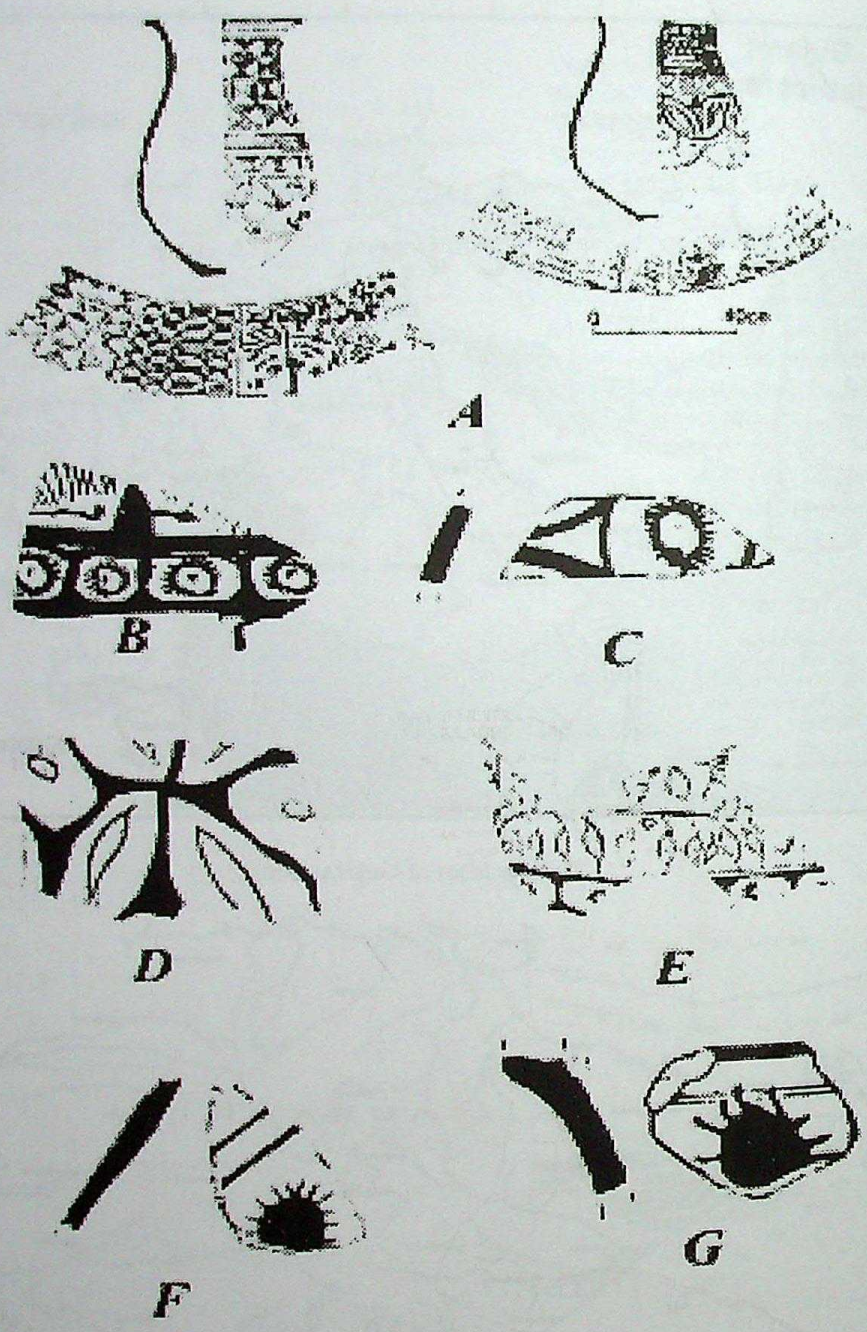

Plate-3 : Sun symbols on the Harappan Painted pottery, A : Lothal, painted jars: B : ditto, Period A6; C: ditto, Period B23; D-G: Painted potsherds from Surkotada, Jhamarā.

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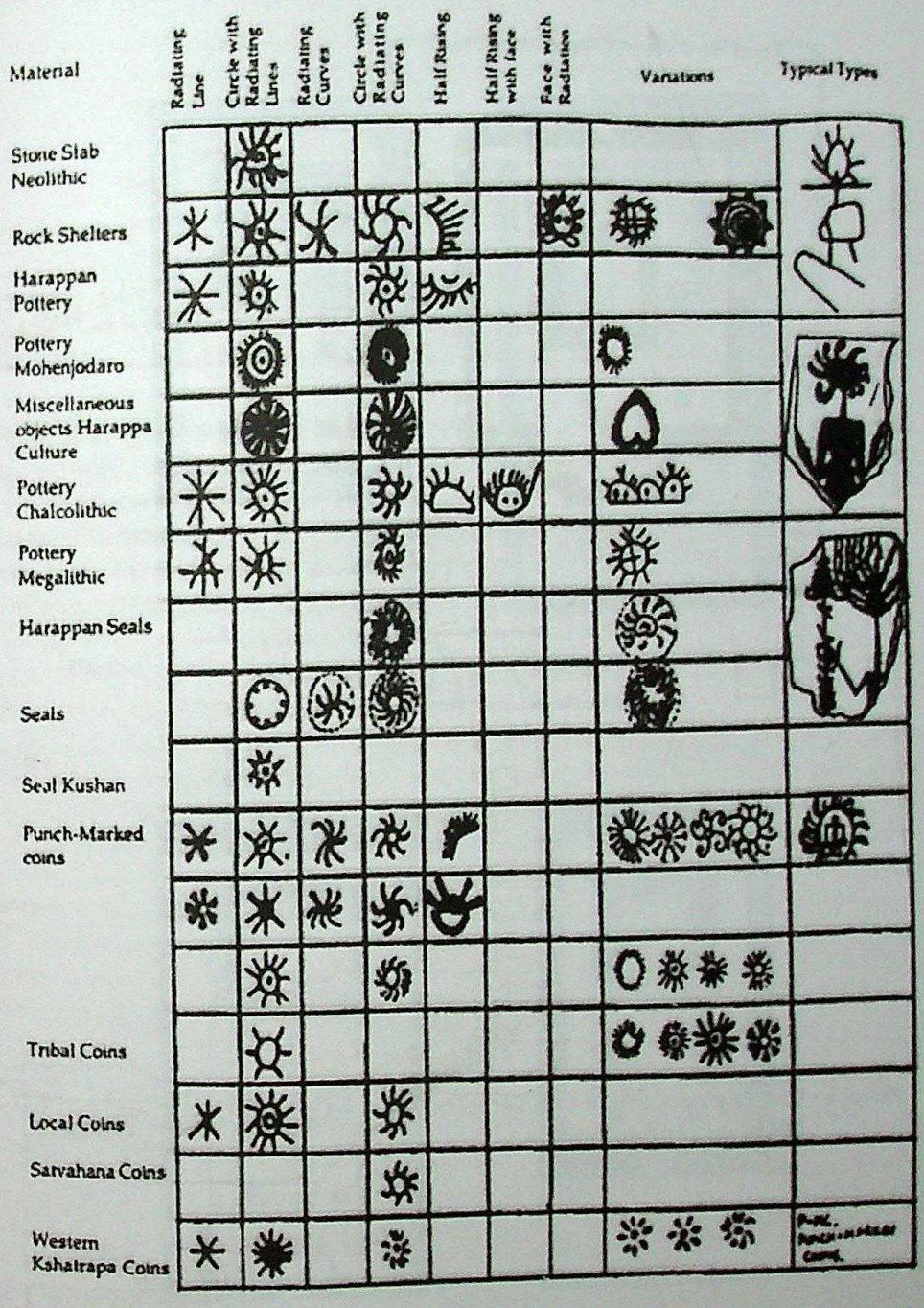

Plate-4 : Sun symbols on ancient pottery, seals and coins.

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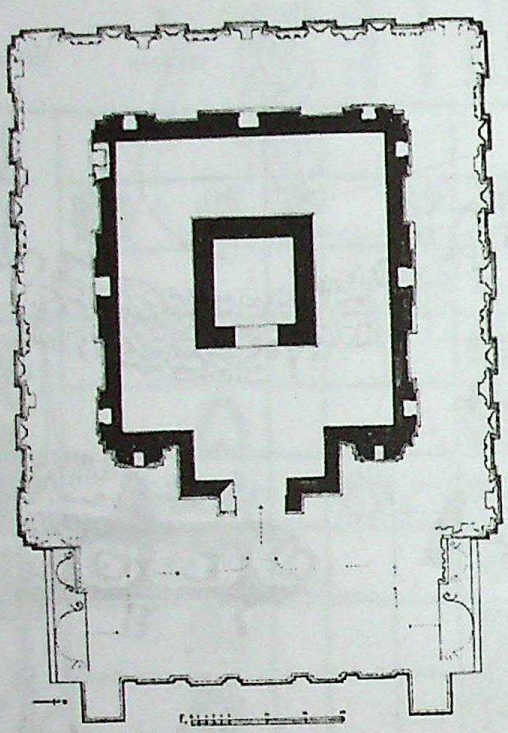
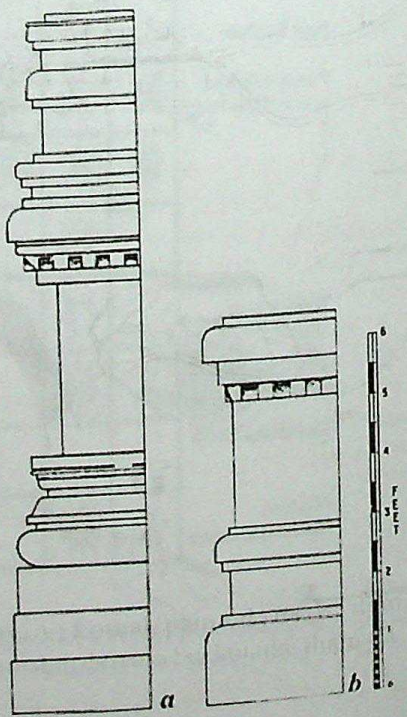


Plate-5 : Ground Plan: Old temple, Gōp



Plate–6 : Profile projection of Old Temple at Gōp: *jagati* and *adhiṣṭhāna*

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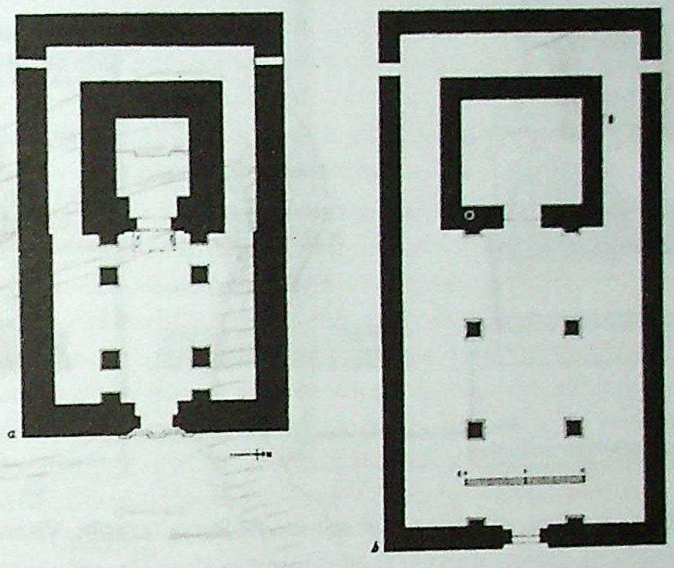

Plate-7 : Ground Plans: (a) Sun temple, Pasnāvaḍā (b) Sun temple,

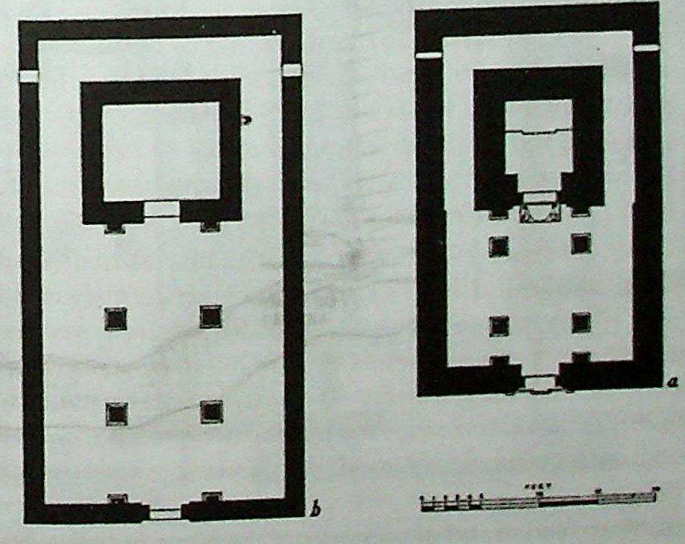

Plate-8 : Ground Plans : (a) Sun temple, Sūtrapāḍā (b) Sun temple, Akhodar

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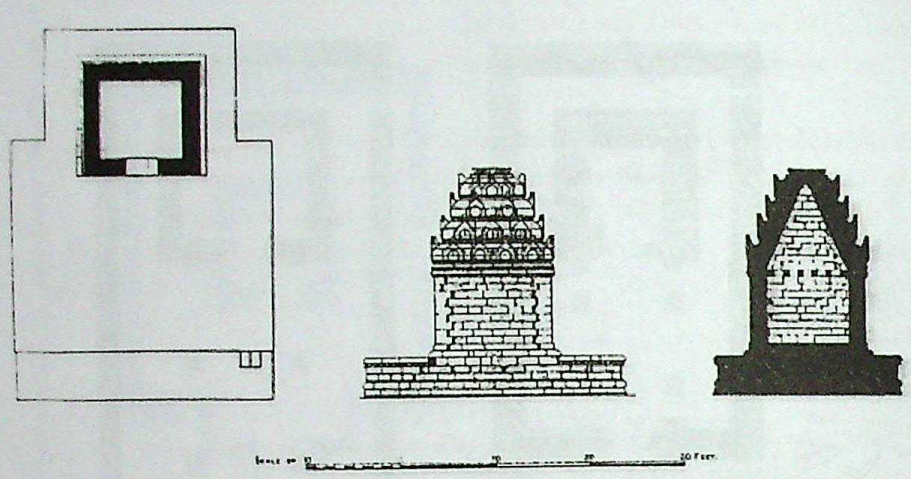

Plate-9 : Plan, elevation and section of Sūrya temple, Visāvāḍā

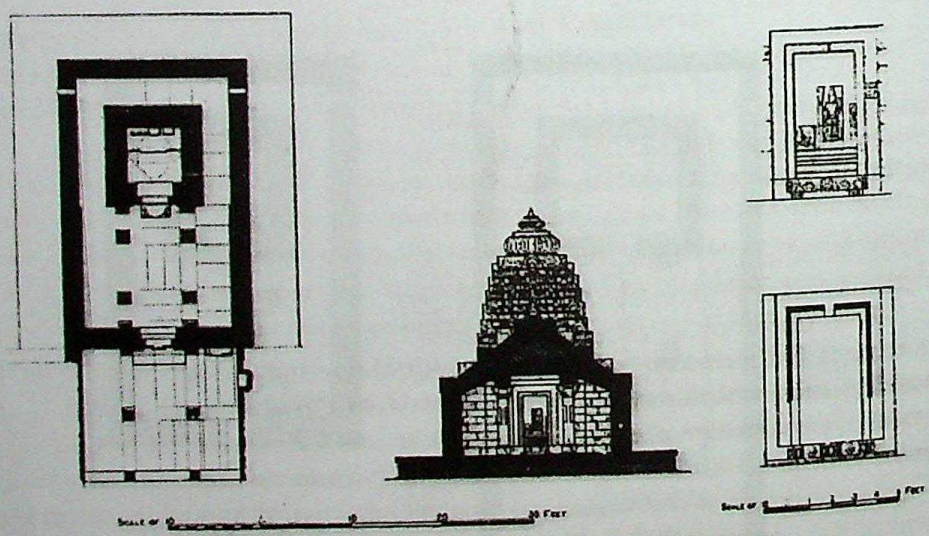

Plate-10 : Plan, section and door-frames of the Sūrya temple at Sūtrapāḍā

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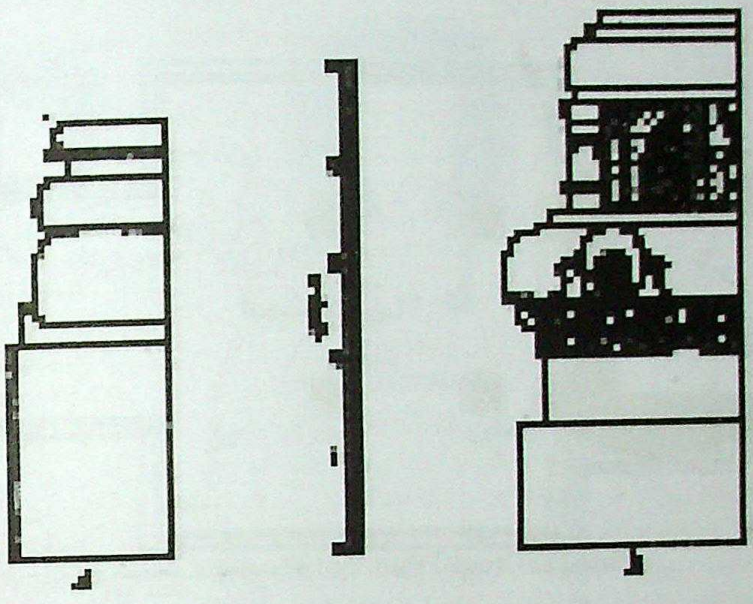

Plate-11 : (a) socle of inner cella of the Sun temple, Jhamarā
(b) base *vimāna vedikā,* of *śikhara,* Sun temple, Akhodara

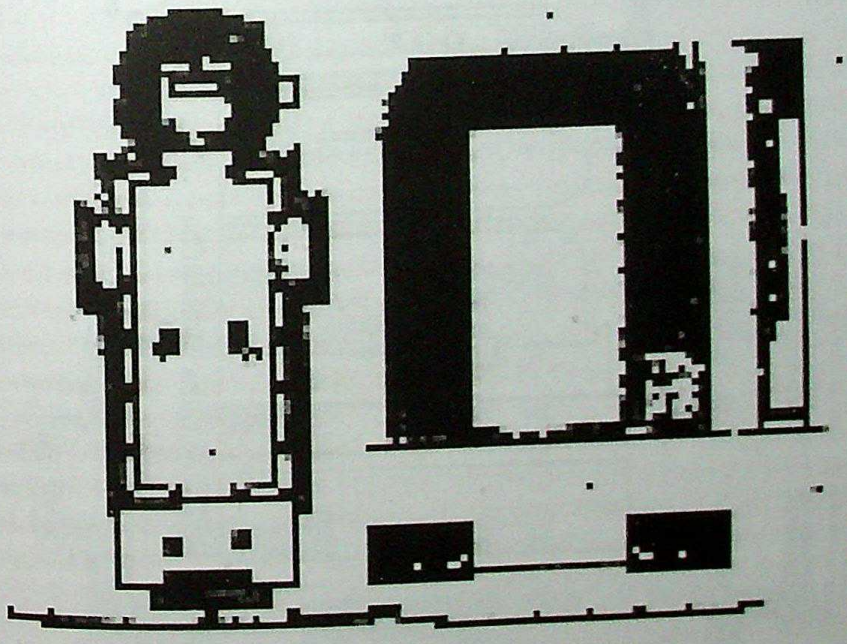

Plate-12: Plan and outer doorframe of the Sūrya temple at Thān.

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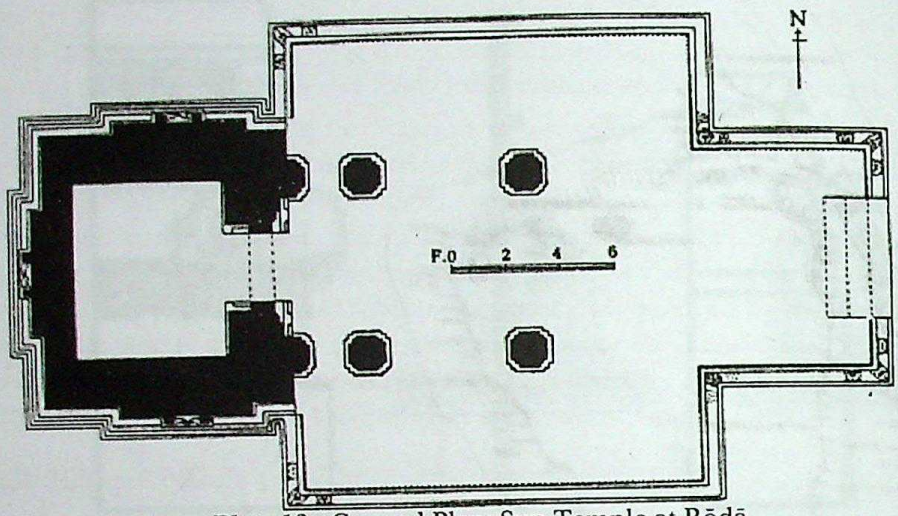

Plate-13 : Ground Plan: Sun Temple at Rōḍā.

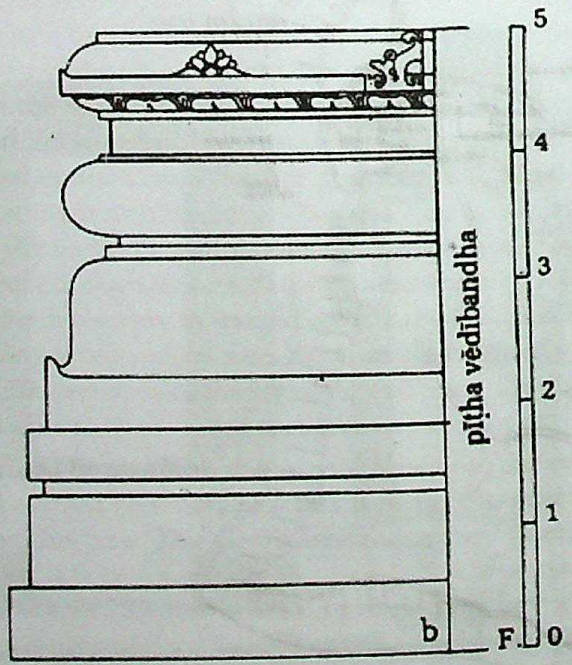

Plate-14 : Sun temple (Temple No.6) at Rōḍā: *mūlaprāsāda, pītha* and *vedibandha*

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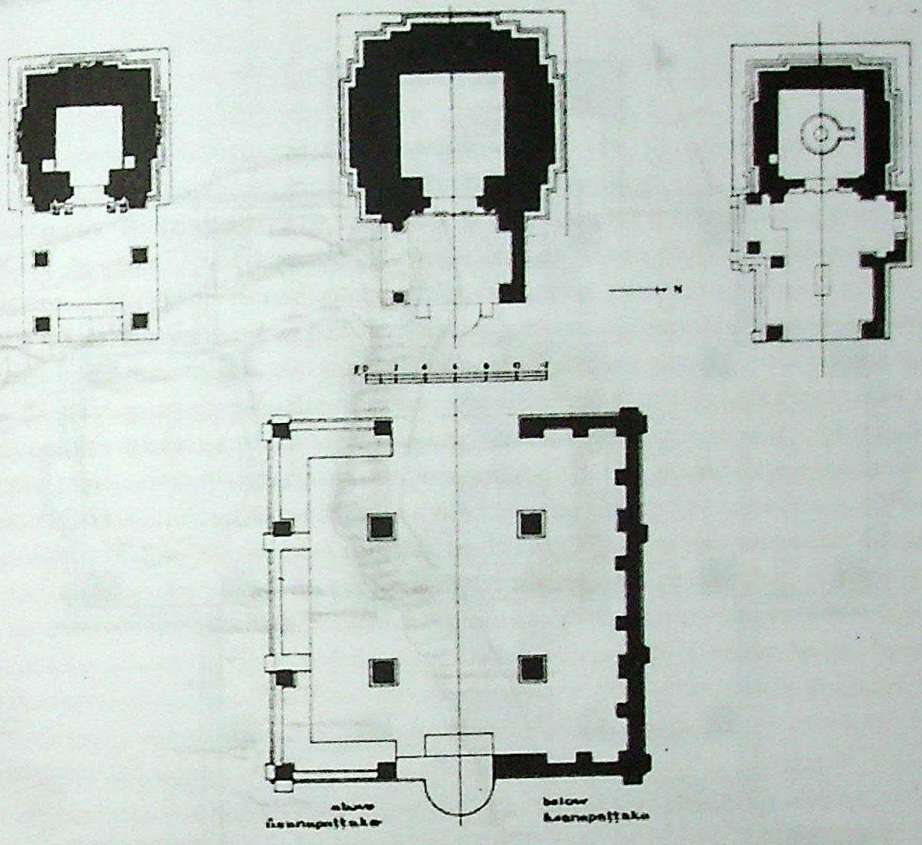

Plate-15 : Plan: Tripuruṣa temple, Mēthāṇ

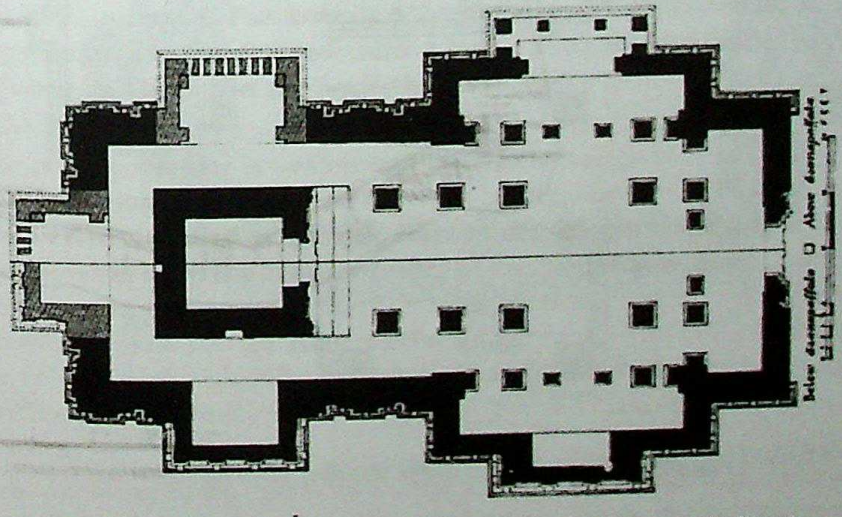

Plate-16 : Ground Plan: Sūrya temple at Bhīmanāth, Prācī

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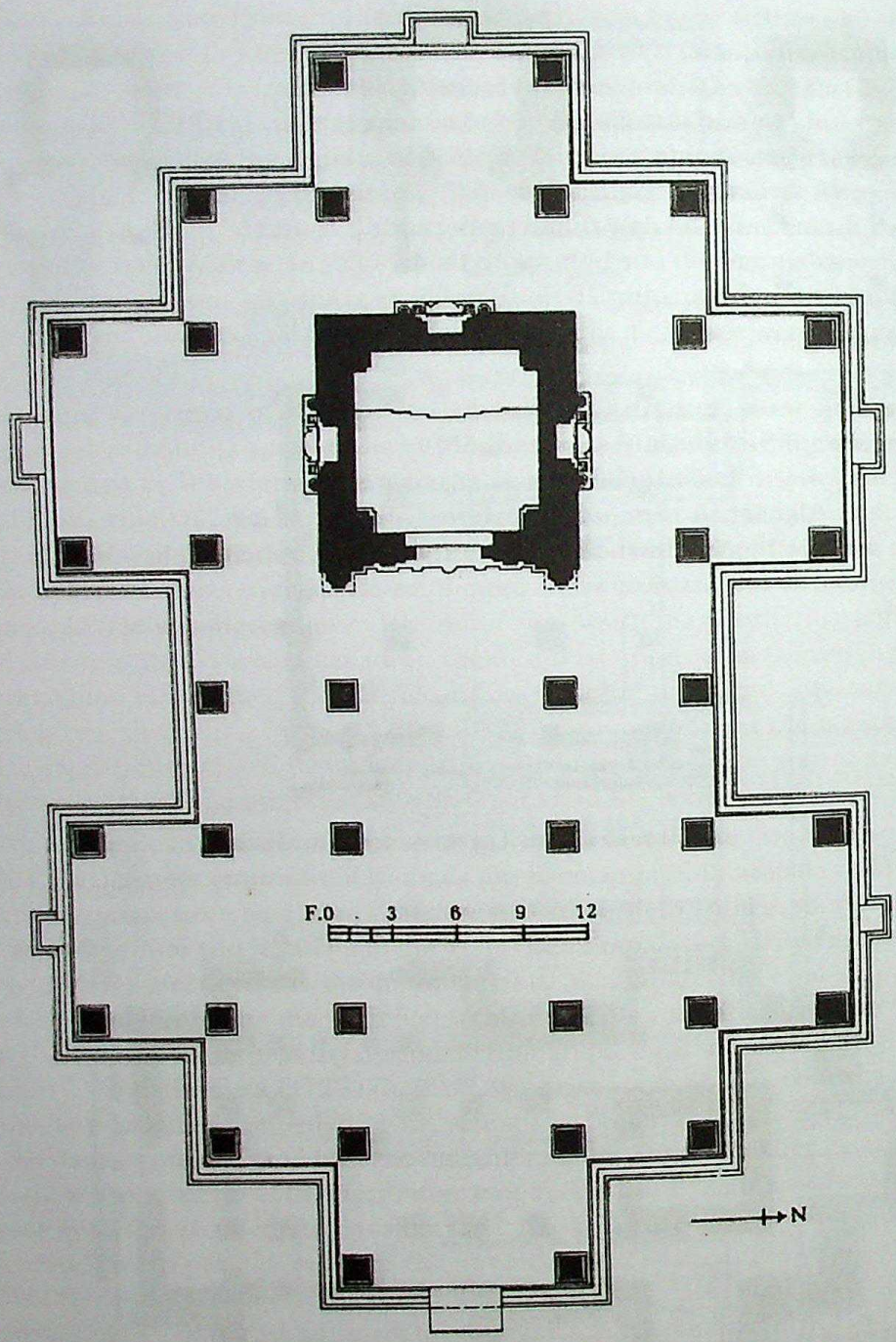

Plate-17 : Ground Plan: Sūrya temple, Śāmaḷājī

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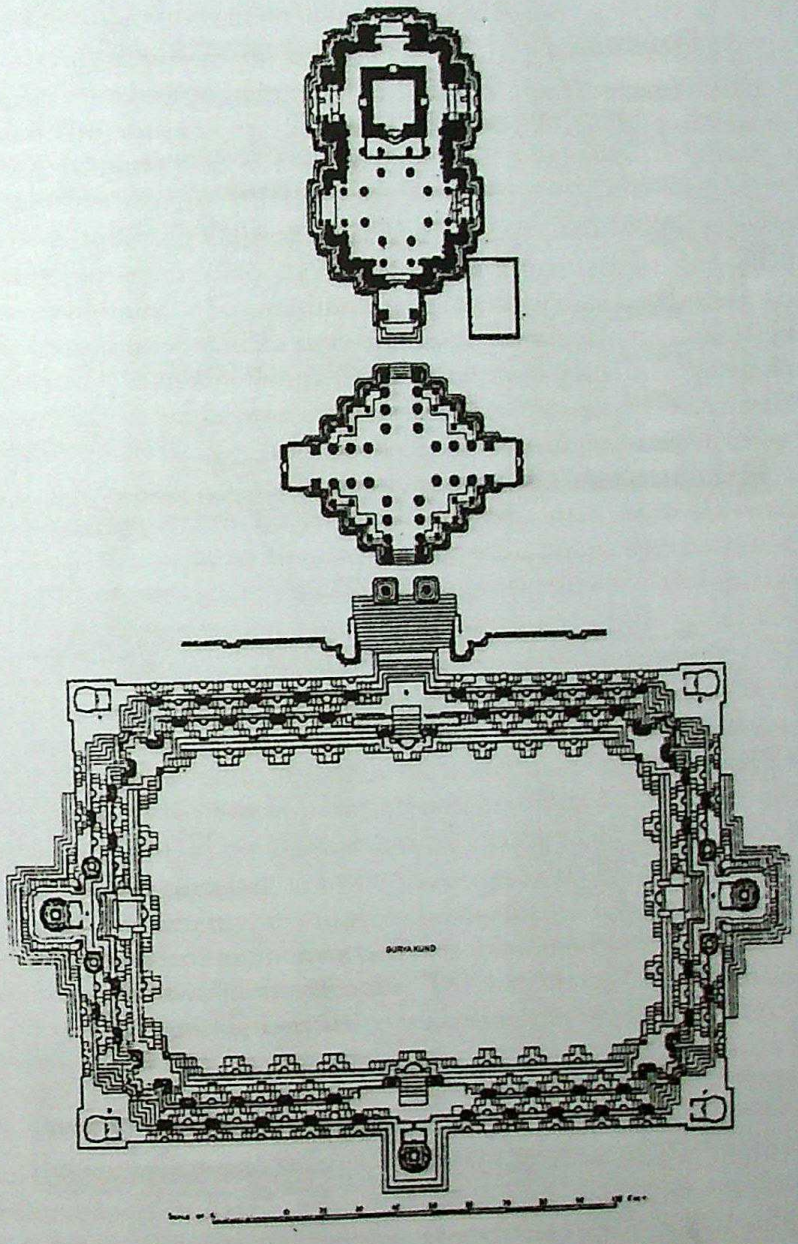

Plate-18 : General Ground Plan: Sun temple at Mōḍhērā

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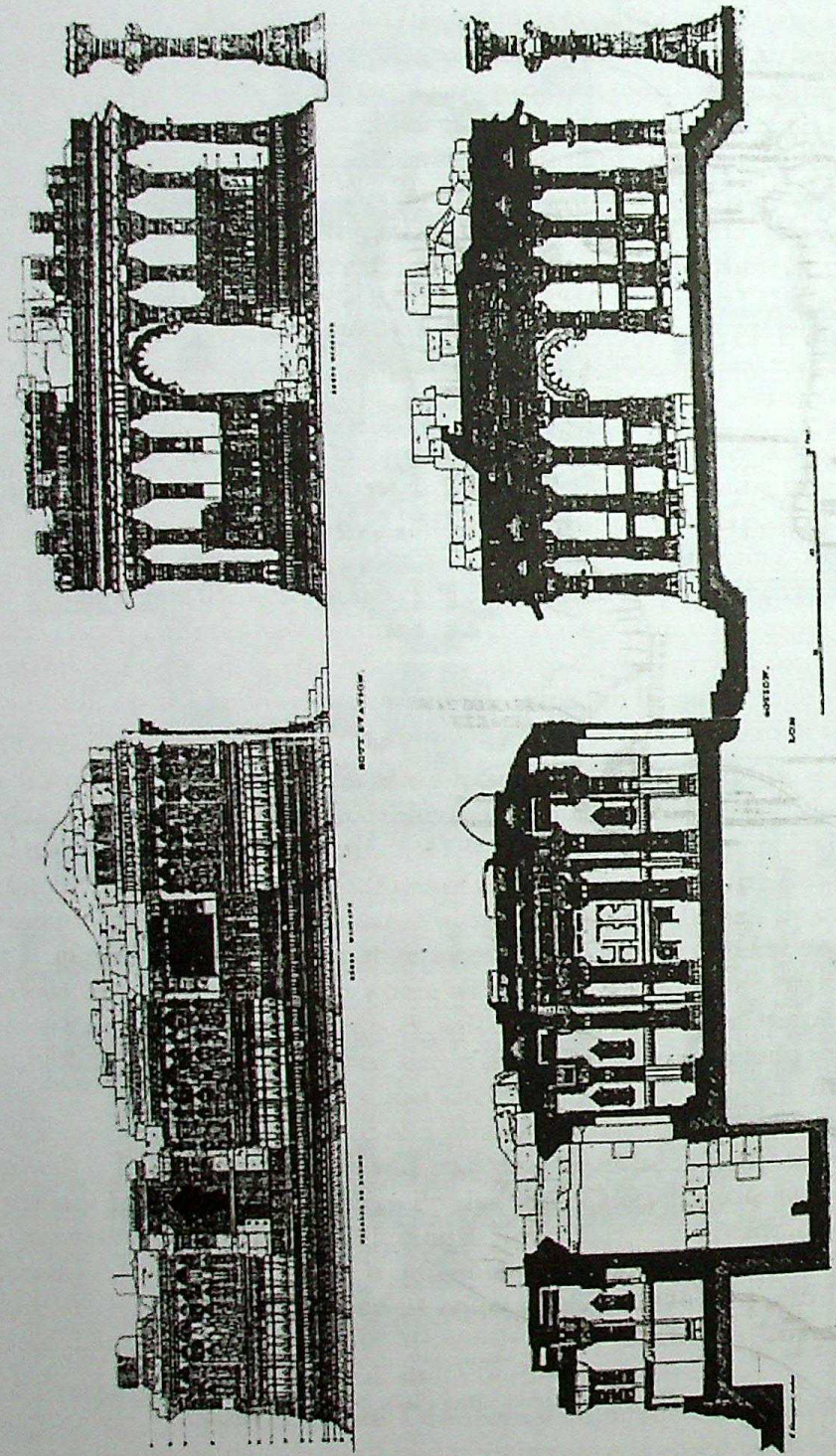

Plate-19 : Sun temple at Mōḍhērā: diagram showing principal parts of the temple

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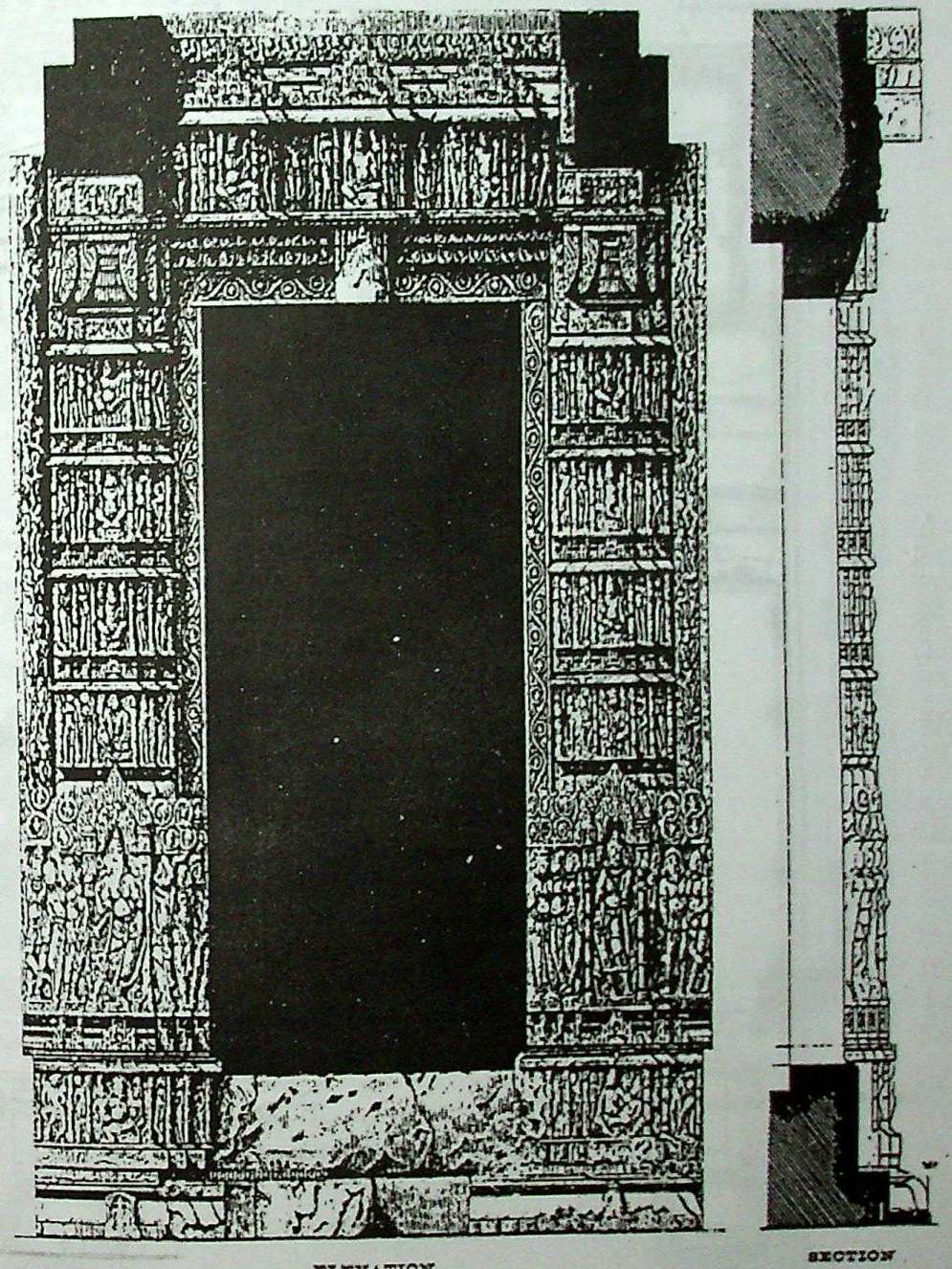

Plate-20 : Sun Temple at Mōḍhērā: *maṇḍapa* doorway

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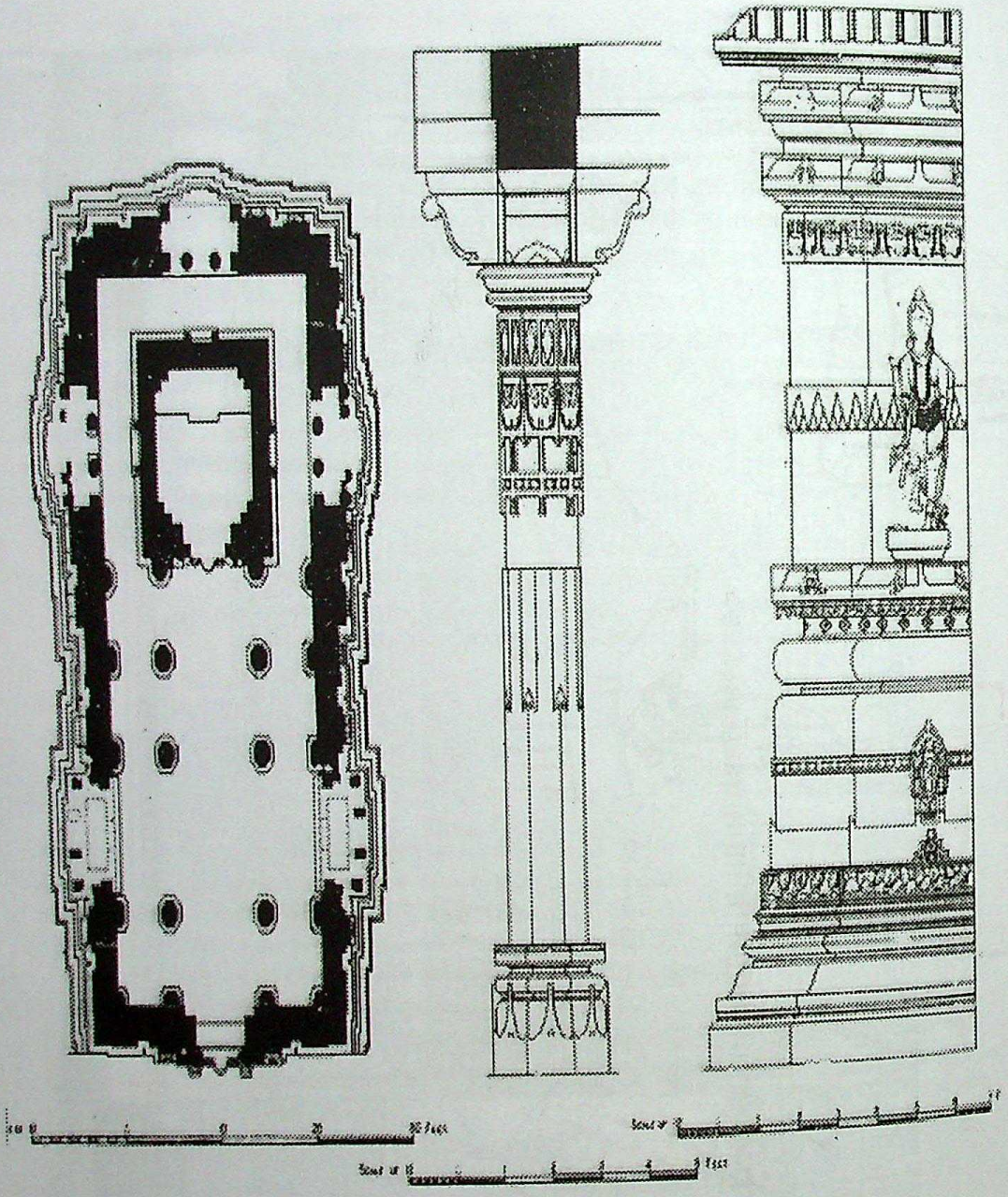

Plate-21 : Ground plan : Sun temple at Prabhās Pāṭana with pillar and wall mouldings

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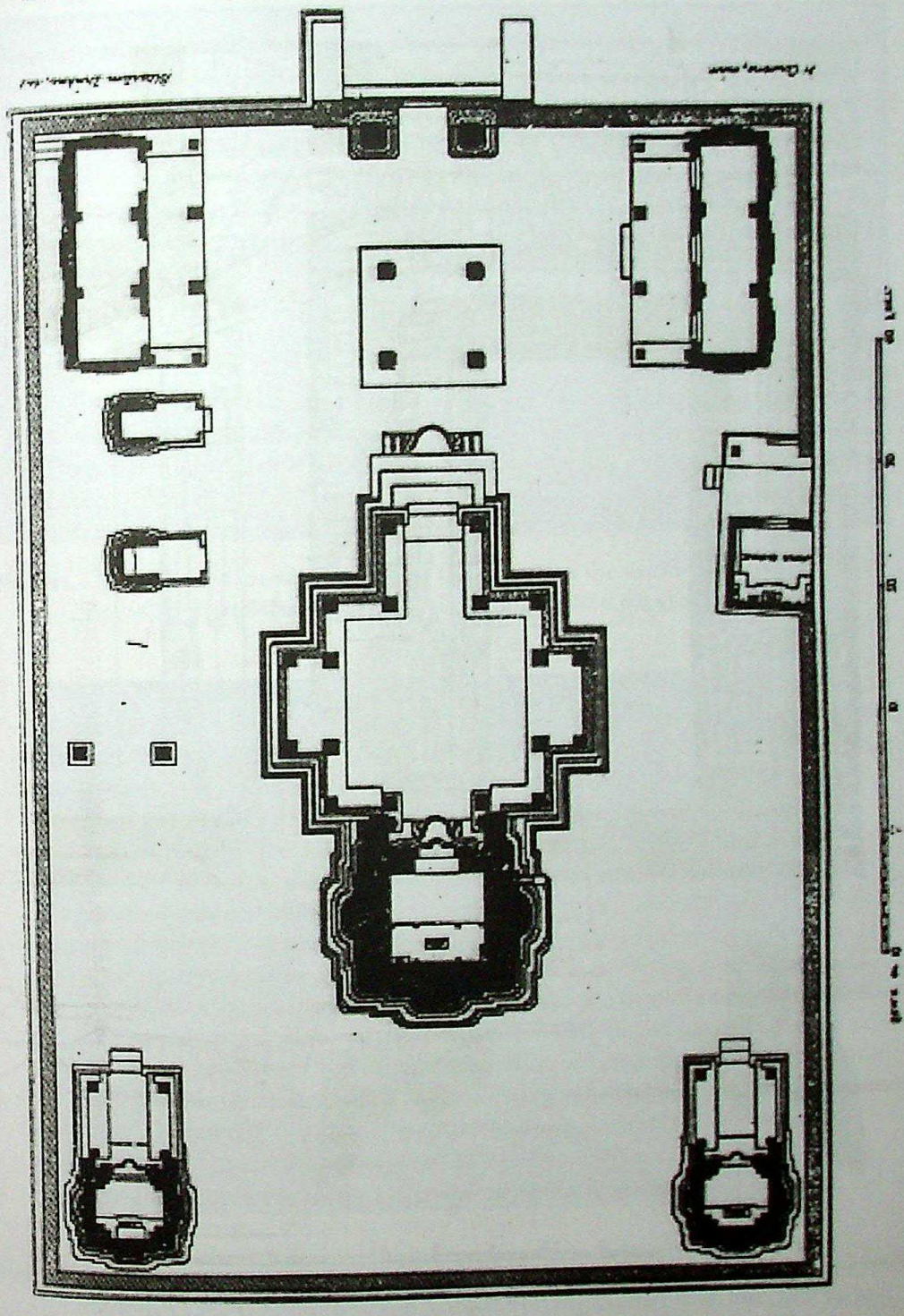

Plate-22 : Ground Plan: temples at Limbōji Mātā Temple Complex

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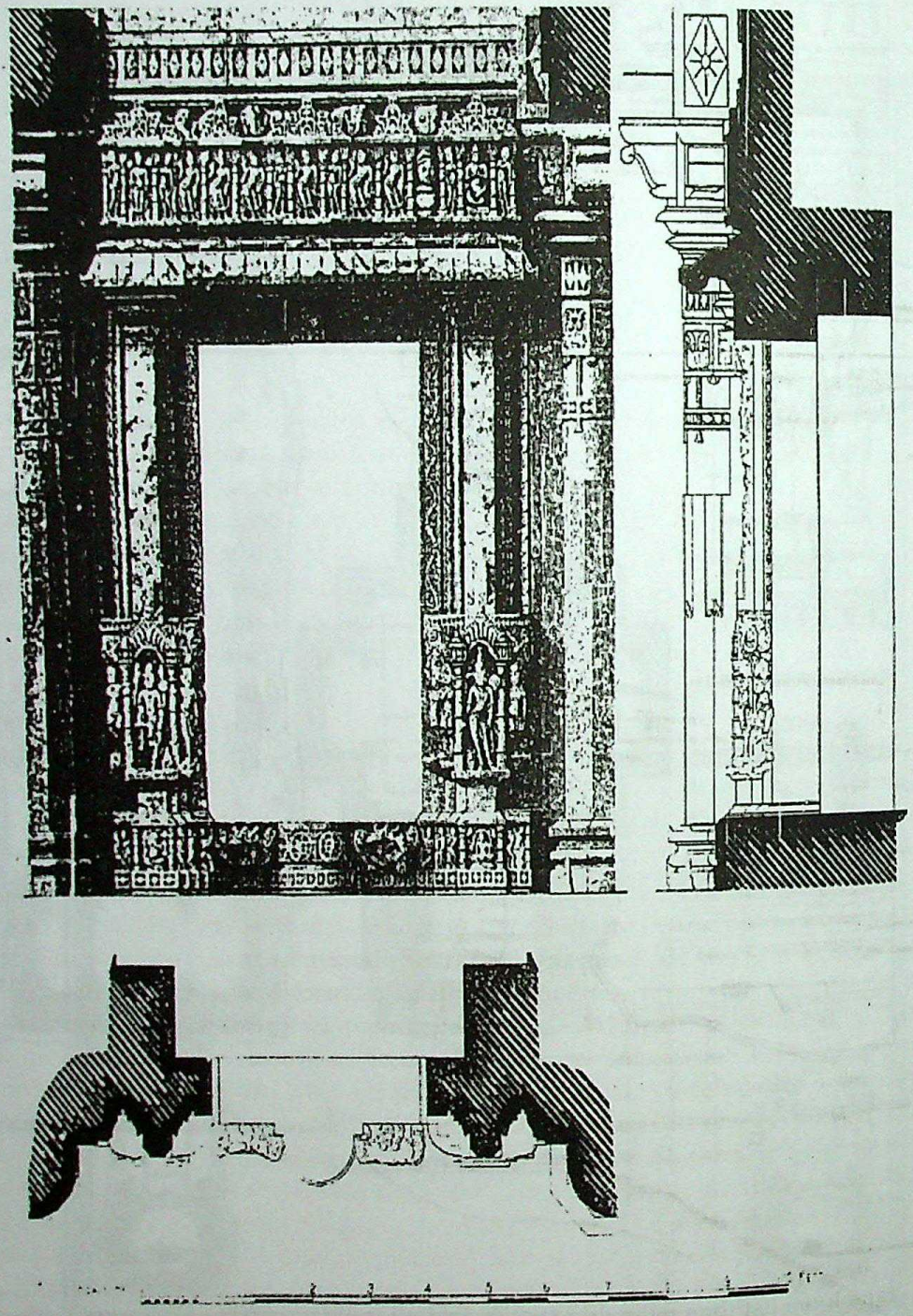

Plate-23 : Sanctum Doorway : Sun temple at Prabhāsa Pāṭana

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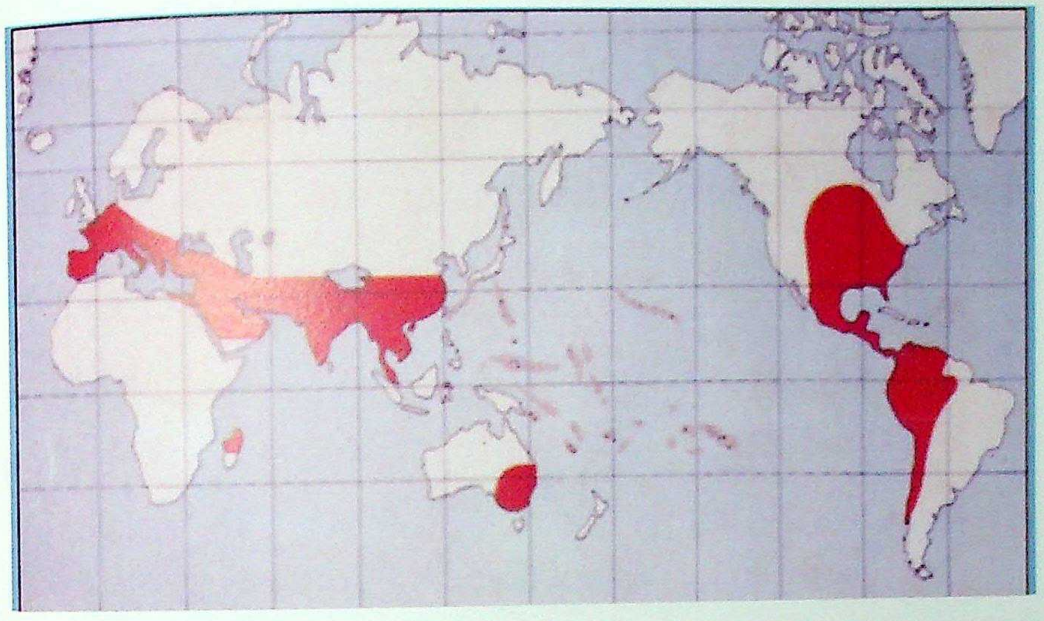

Plate 24 – Map: the red areas indicated on the map show the world-wide distribution of pre-Christian Solar cultures. (Red shading is used for groups of islands)

Plate 25 : Akbar's "Solar Vision" created the celebrated manuscript Hamzeh-nameh (circa 1567 C.E.), with added emphasis on mass rather than line, as seen in the Prince worshiping the Sun. (Museum fur Angewandte Kunst, Vienna)

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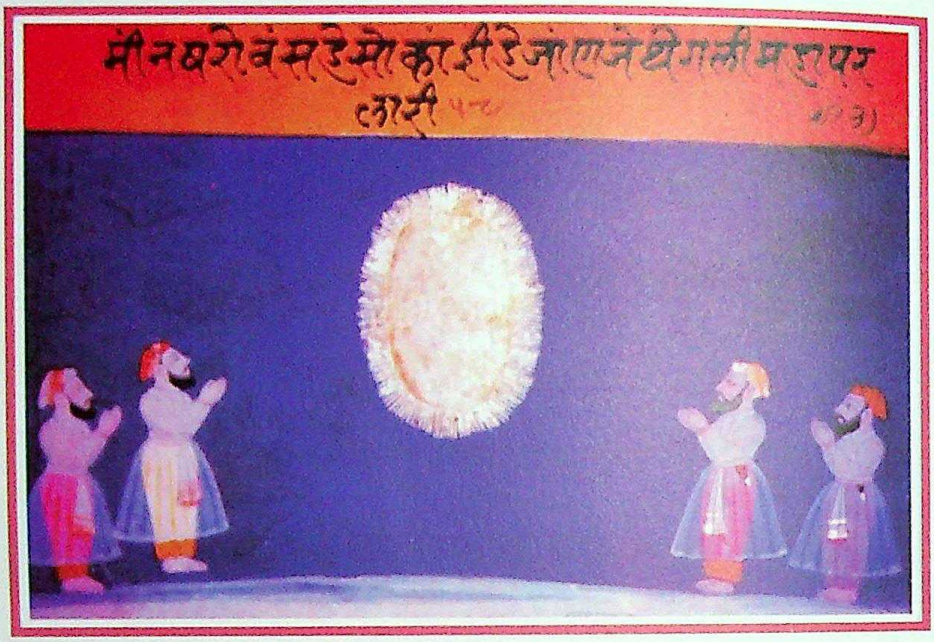

Plate 26 : Devotees paying homage to the Sun, depicted as *Hiranya-garbha.* Eighteenth century Mughal School of Painting, India.

Plate 27 : The damaged Sun temple, popularly known as *Junu Suraj Deval,* at Thanagadh in Surendranagar. The temple was damaged in the January 26, 2001 killer quake (courtesy: *The Times of India*) (Ahmedabad edition), March 9, 2001).

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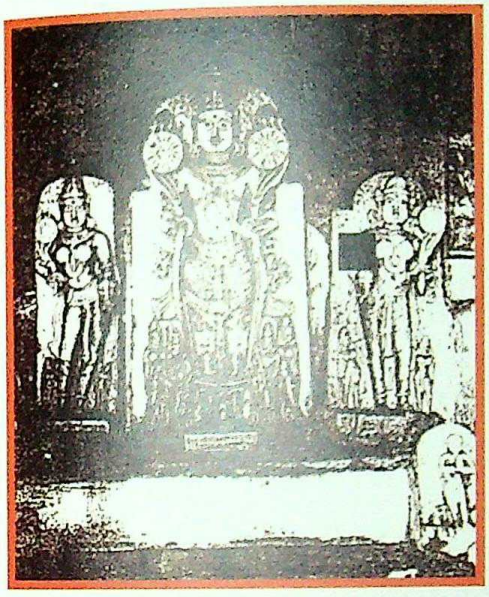

Plate 28

Sūrya image at Kherālu (Courtesy : *Annual Report of the Department of Archaeology Baroda State 1935-36* Baroda State Press 1938).

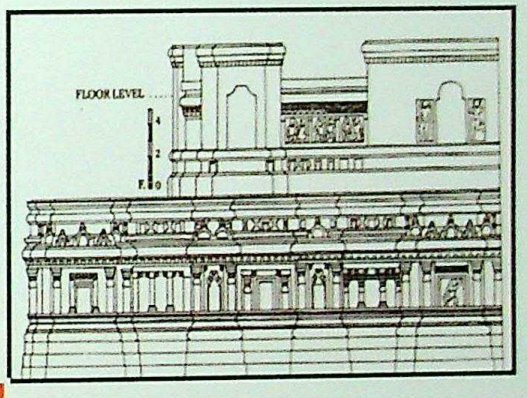

Plate 29

Old temple at Gōp, Jūnāgaḍh district: *jagatī* and *pīṭha*

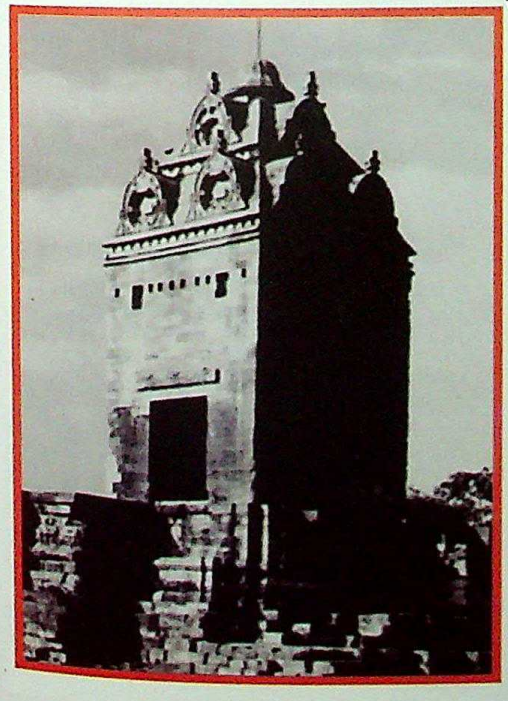

Plate 30

Old temple at Gōp, Jūnāgaḍh district : *jagatī*, view from NW (circa late 6th century CE)

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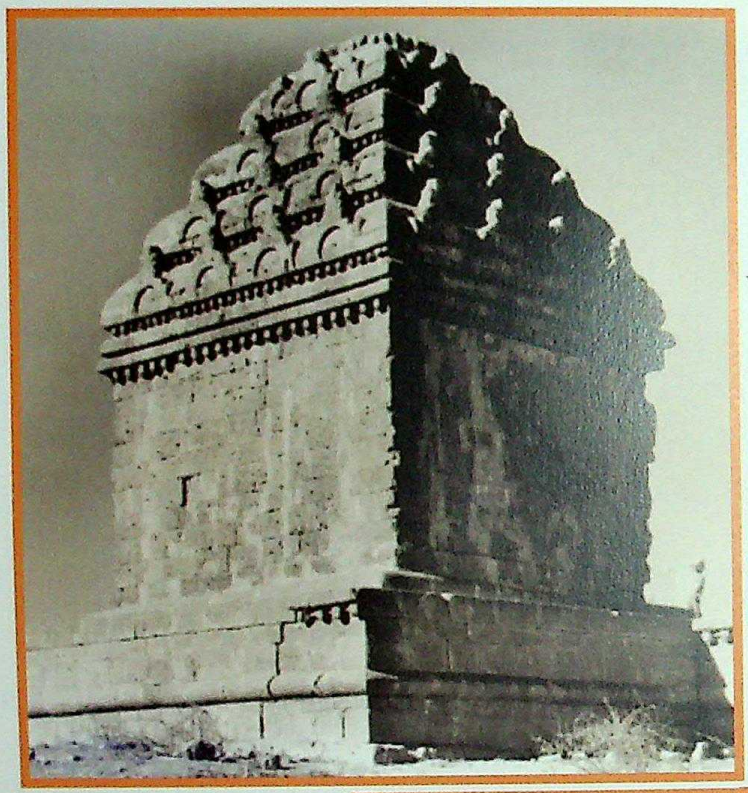

Plate-31
Visvada, Jūnāgaḍh district, Sonkh : derum, view from NW, Surāṣṭra style, circa 7th century, CE

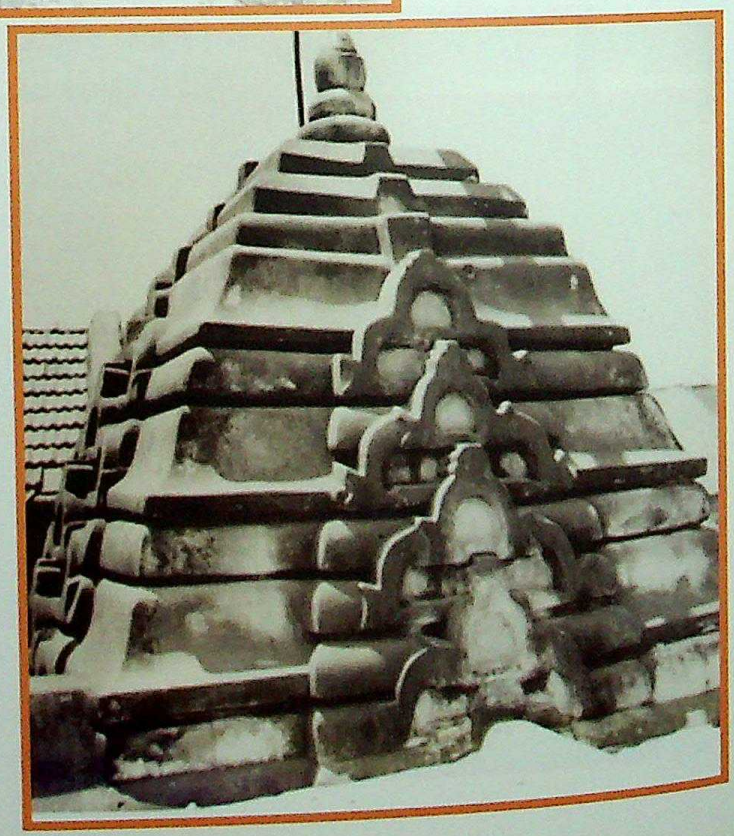

Plate-32
Pasnāvaḍā, Jūnā-gaḍh district, Śiva (*Sūrya* temple) in village, *vimāna*, superstructure, view from SE, circa early 7th cent., Surāṣṭra style

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Plate-33 : Sun temple at Sūtrapāḍā, Jūnāgaḍh district, view from south-west circa 7th century CE, Surāṣṭra style

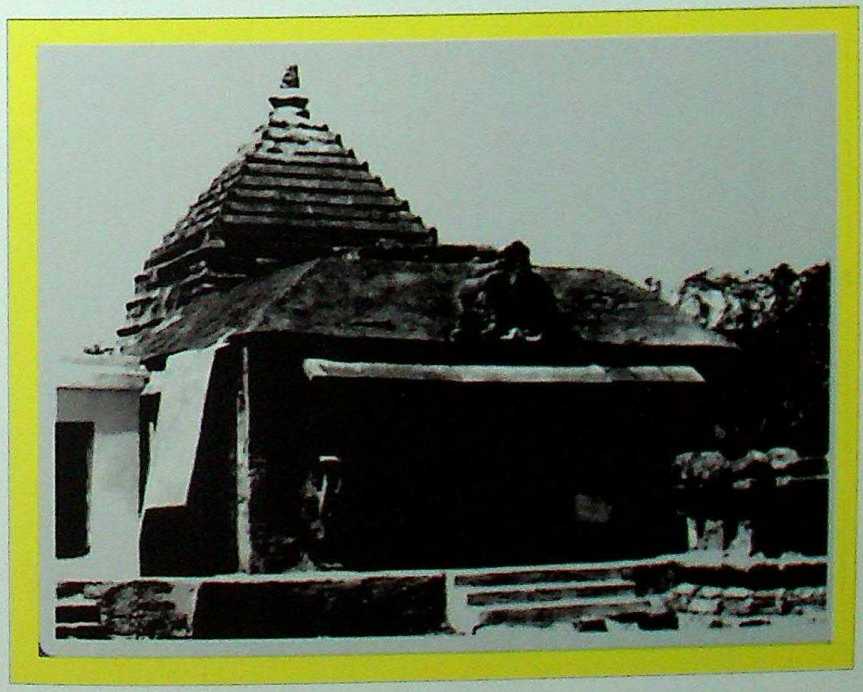

Plate-34 : Sun temple at Pātā, Jūnāgaḍh district view from NW, circa 7th cent., Surāṣṭra style

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Plate-35
Pīṇḍārā, Jamnagar district, Sūrya temple, General view from Se, circa 7th century CE

Plate-36
Shrine No.1 (Sūrya shrine) General view from NE, circa 8th century CE

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Plate-37 : Shrine No.1 (Sūrya shrine), Mēthāṇ, *sukanāsa,*

Plate-38 : Shrine No.1 (*Sūrya* shrine), Mēthāṇ, *garbhagṛha* doorframe, *circa* 8th century CE

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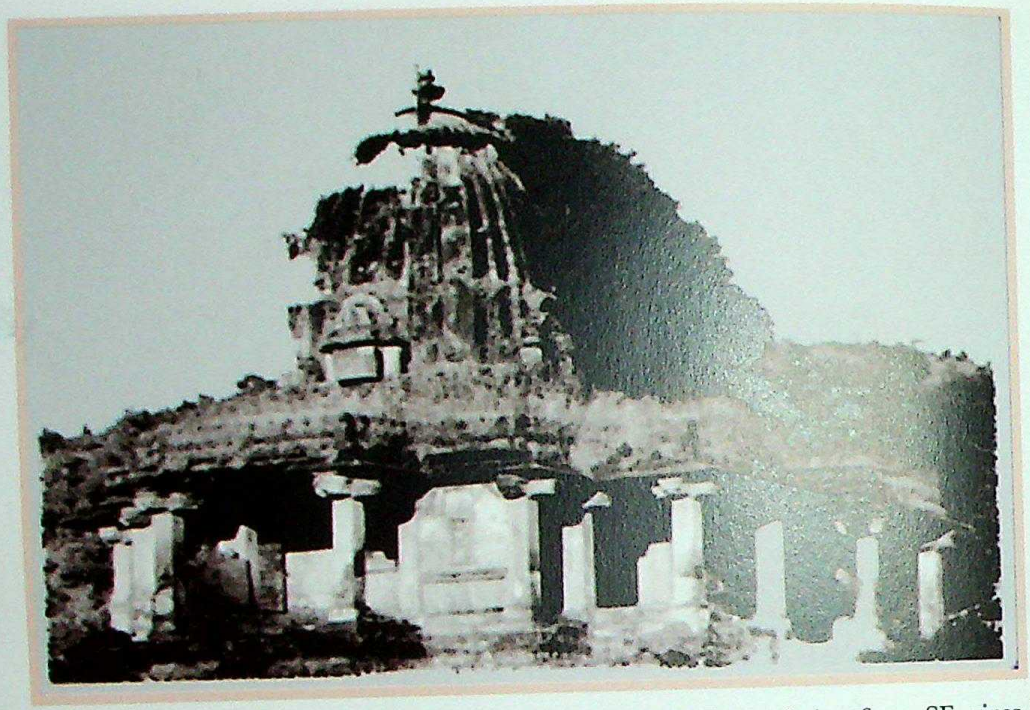

Plate-39 : Śāmaḷājī, Sabarkantha District: Sūrya temple, General view from SE, circa 9th century CE (restoration in *circa* 12th century CE)

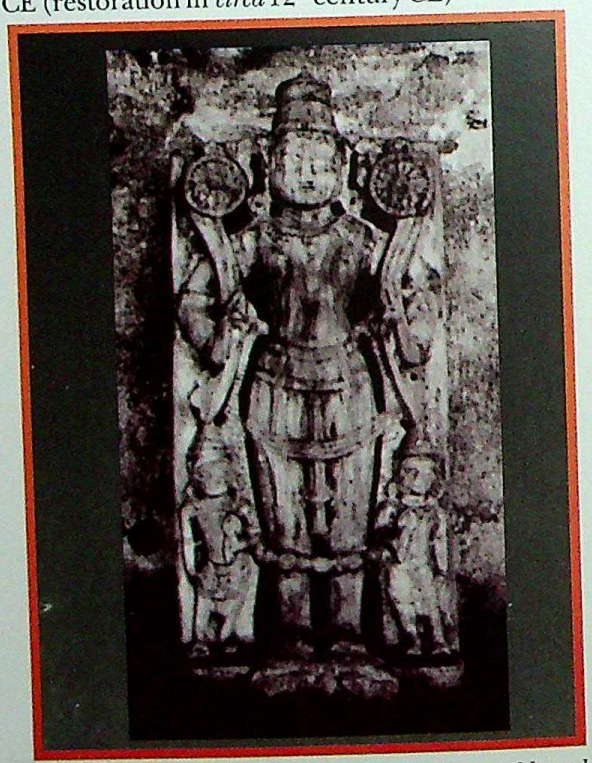

Plate-40 : Śāmaḷājā, Sabarkantha District: *Sūrya* temple, *garbhagṛha*, Sūrya standing, circa 12th Century CE

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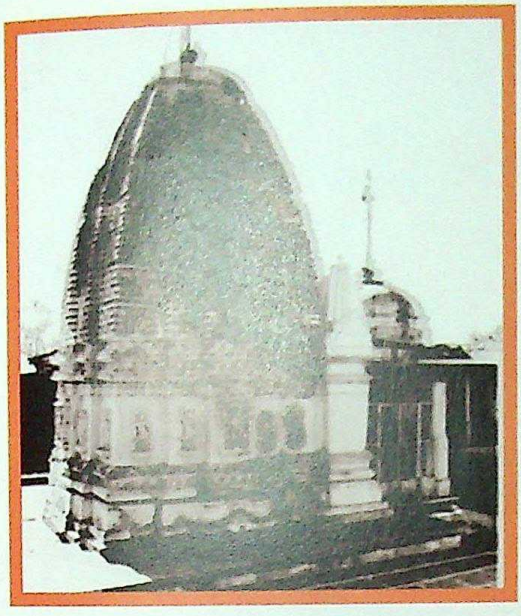

Plate-41
Agiyā-Vetāl temple (Sūrya temple), Bhankhar, Mehsana, *śikhara* from NE, circa late 10th century CE

Plate-42
Agiyā-Vetāl temple (Sūrya temple), Bhankhar, Mehsana, *mūlaprāsāda* from east, *bhadra, Harihara Pitāmaha*

Plate-43: Sun temple at Mōḍhērā, overview of the exterior from SE, circa 1027 CE

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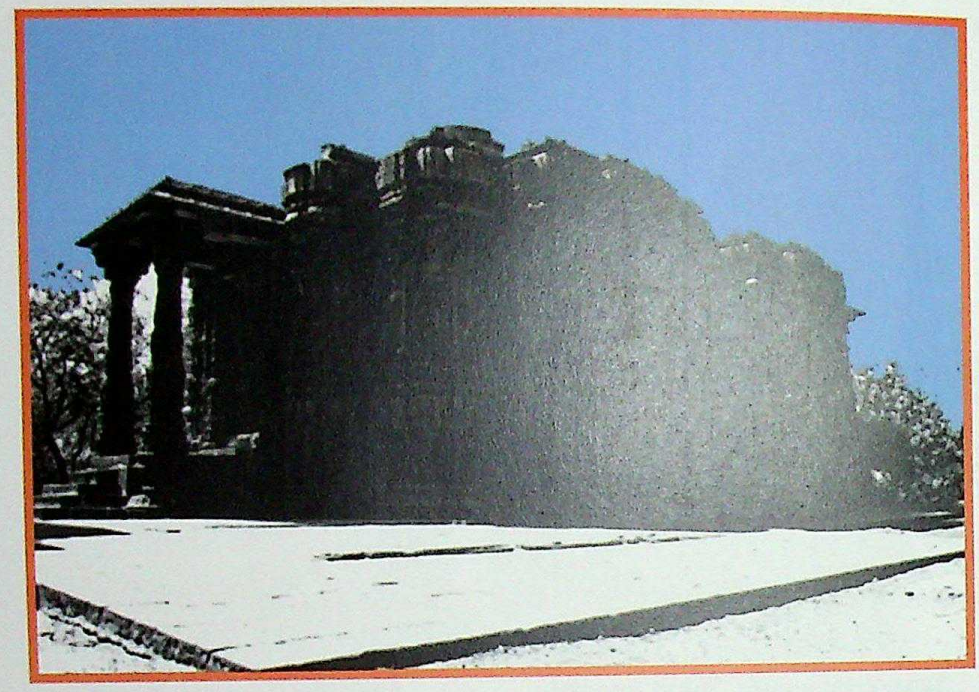

Plate-44 : Sun temple at Mōḍhērā, overview of the exterior from SE, circa 1027 CE

Plate-45 : Sun temple at Mōḍhērā, *raṅgamaṇḍapa*, interior, pillars.

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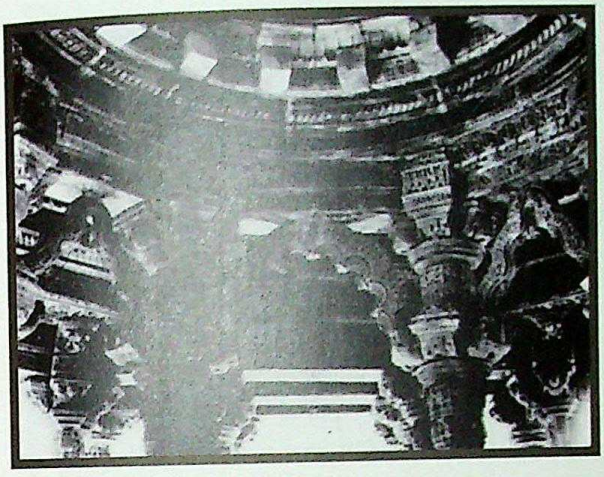

Plate-46
Sun temple at Mōḍhērā, *raṅgamaṇḍapa,* interior and brackets

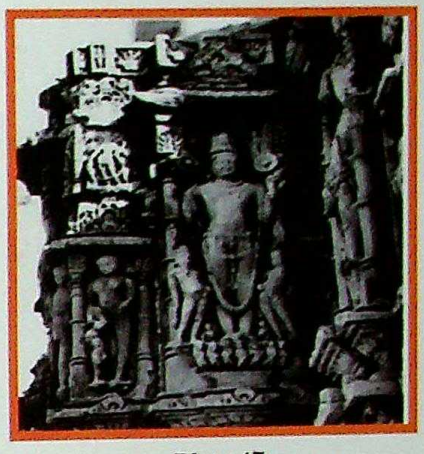

Plate-47
Sun temple at Mōḍhērā, *maṇḍapa,* west *pratirath,* west face, *Sūrya*

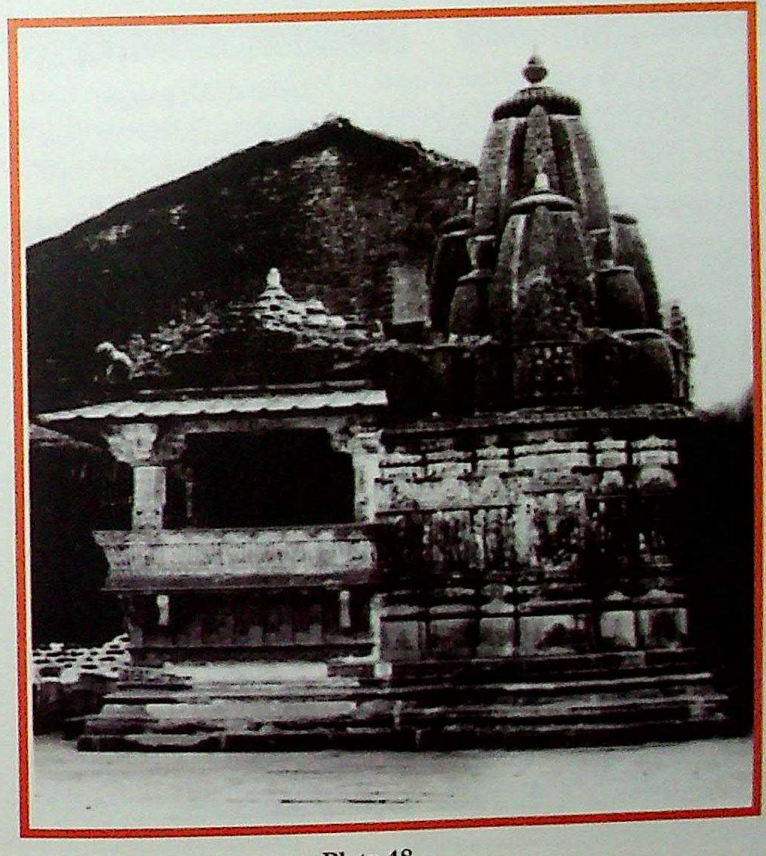

Plate-48
Delmal, Mehsana: Līmbōjī Mātā temple Complex, *Sūrya* temple (SE of Līmbōjī temple) overview of the exterior from the west, circa early 12th century CE, stone

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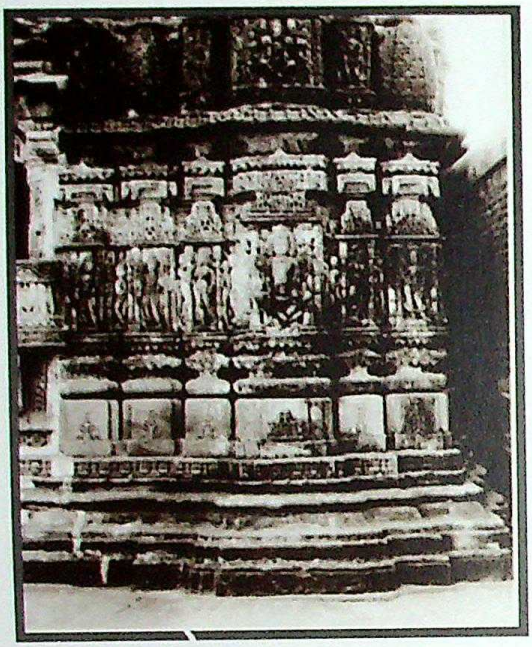

Plate-49
Delmal, Mehsana: Līmbōjī Mātā temple Complex, *Sūrya* temple (SE of Līmbōjī temple) overview of the exterior from the west, circa early 12th century CE, stone

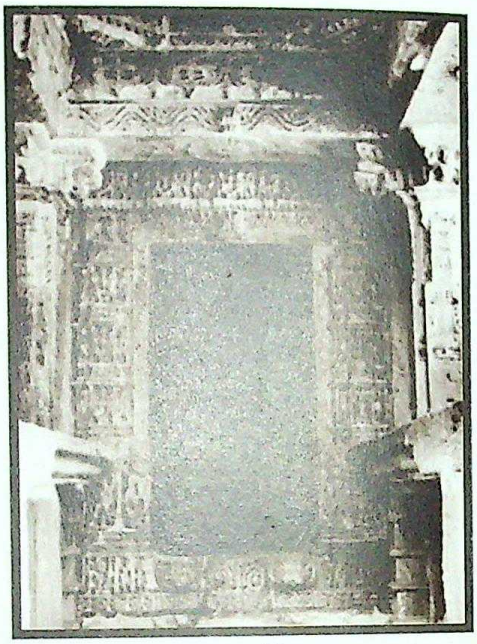

Plate-50
Delmal, Mehsana: Līmbōjī Mātā temple Complex: *Sūrya* temple (SE of Līmbōjī Mātā temple), *garbhagṛha* doorframe

Plate-51
Nūgar, Mehsana District: *Sūrya* temple, *maṇḍōvara* from north

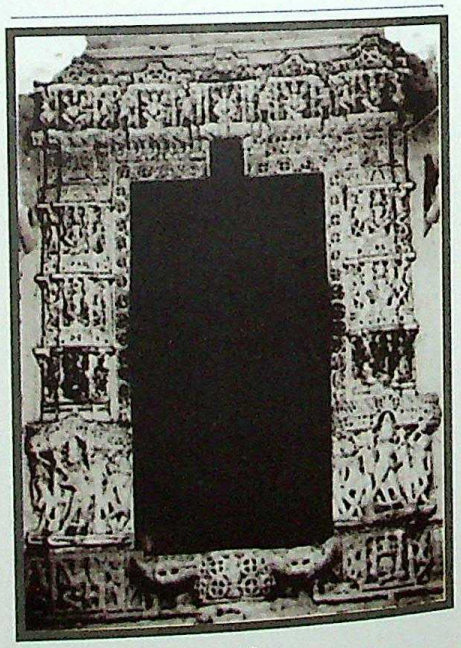

Plate-52
Nūgar, Mehsana District: *Sūrya* temple, *garbhagṛha*, doorframe

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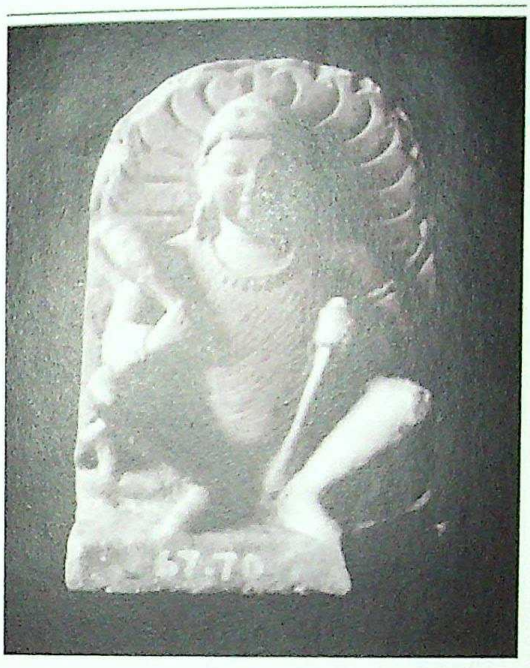

Plate-53
Sūrya seated, 22 × 15 cm, Mathura Museum, overview

Plate-54
Sūrya seated, Palikhera (Mansa well), standing figure, Mathura Museum, overview

Plate-55
Sūrya, Kachchh Museum, Bhuj, circa. late 4th century CE

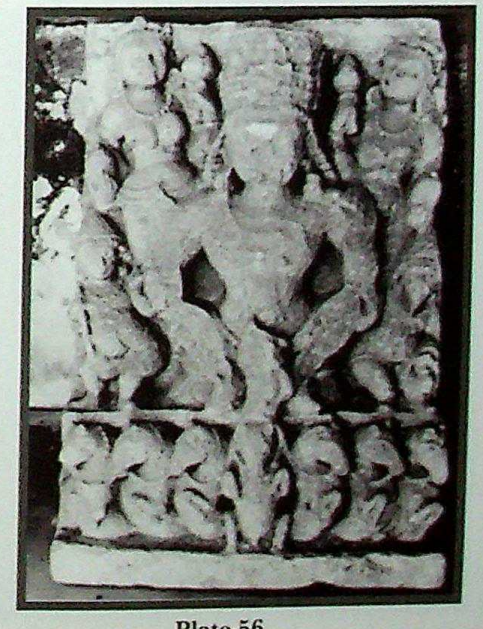

Plate-56
Sūrya from Māṅgarol, Jūnāgaḍha, presently in the Watson Museum, Rajkot, circa 7th century CE, Surastra Style

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Plate-57
Sūrya seated from Patana now in Nagar Palika Museum, Patan circa late 10th century CE.

Plate-58
Sūrya on a chariot from Prāchī, Jūnāgaḍha district now in Prābhās Pāṭāṇa Museum, circa 9th century CE

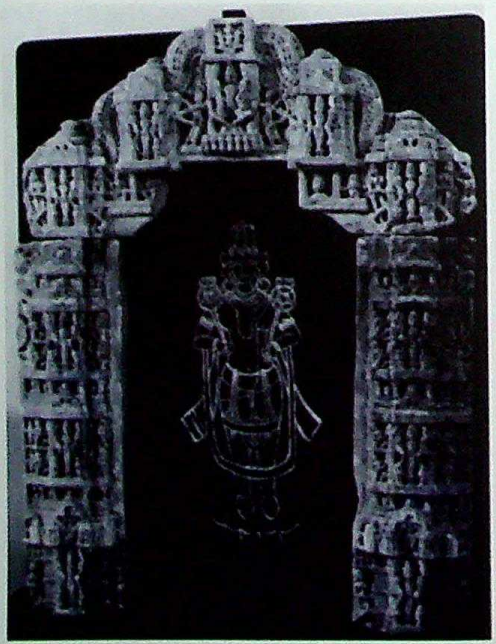

Plate-59
A *tōraṇa* of a Sūrya temple displayed in the Jūnāgaḍha Museum

Plate-60
Piluṅdrā, Mehsana District: Sūrya *tōraṇa,* overview of the exterior from east circa 1130-1140 CE

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Plate-61
Diaspora of *Ravi Rāndala Mātā*: Rituals being performed by Non-Resident Gujaraties outside a Hindu Temple at Leister in England.

Plate-62
Rāndala Mātā with *Chāyā*, a photography commonly seen during worship in households in the Saurāṣṭra region.

Plate-63
Mānat at *Ravi Rāndala Mātā* Temple, Daḷavā (Bhavnagar): For the ailments of the body parts devotees offer either small wooden replicas of the whole body or the part's which are affected: displayed on the left side here are the wooden replicas at a shop for sale. On the right side are the photographs of the new born children being put up after their mānat of childbirth is fulfilled.

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पुस्तकालय

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Atul Tripathi holds a Master's degree from Lucknow University and a Doctorate in Art and Architecture from Banaras Hindu University. He has extensively published research papers in national and international journals and has also presented scores of papers at conferences both in India and abroad. He is a recipient of the prestigious K.L. Bhai Shankar Dave Medal of Gujarat Itihasa Parishad and also of Professor Dolarrai Mankad Award for Excellence in Research, Saurashtra University. He started his teaching career as Lecturer at Gujarat Vidyapeeth, Ahmedabad in 1996 and was elevated to Readership subsequently. This volume is the outcome of his extensive field work as part of his post-doctoral research in Gujarat specifically *in situ* studies of temples, art remains and living Saura traditions. He is presently the Principal Investigator of a U.G.C. major research project titled "Contributions of Buddhism to Gujarat's History and Development–A Cultural Study of the Archaeological Materials from third century BCE to ninth century CE".

Dr. Tripathi has been working as an Associate Professor in the Department of History of Art, Banaras Hindu University Varanasi since February 2008.

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